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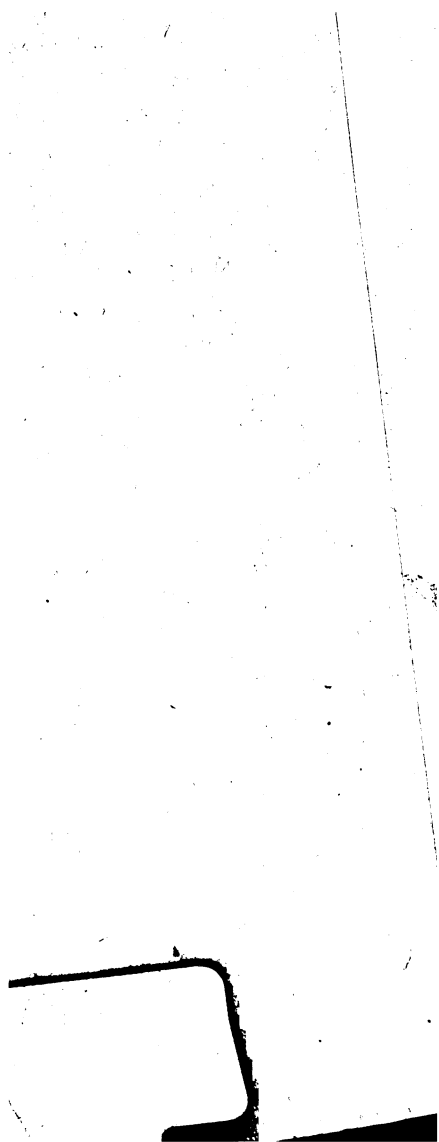
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STANDARD ENGLISH CLASSICS.

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THE  
**SHAKESPEARE READER;**

BEING EXTRACTS FROM THE

PLAYS OF SHAKESPEARE,

VIZ. :-

THE MERCHANT OF VENICE—AS YOU LIKE IT—KING JOHN—KING  
RICHARD II.—KING HENRY IV.—KING HENRY V.—KING HENRY VI.  
—KING RICHARD III.—KING HENRY VIII.—TROLIUS AND CRES-  
SIDA—JULIUS CÆSAR—KING LEAR, AND OTHELLO.

WITH INTRODUCTORY PARAGRAPHS AND NOTES, GRAMMAT-  
ICAL, HISTORICAL, AND EXPLANATORY.

BY  
C. H. WYKES.

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NEW YORK:  
CLARK & MAYNARD, PUBLISHERS,  
734 BROADWAY.

1881.

A.S.



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## PREFACE.

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THE present work is the result of the editor's belief that a collection of extracts from Shakespeare, suitable for the study of the young, would be found acceptable to teachers and pupils generally. To assist, in some measure, in making the poetry of Shakespeare "familiar in their mouths as household words" is the editor's cherished wish. In bringing the book before his fellow-teachers, the compiler would state some of its uses :—

1. It will form an ordinary Reading-book for the upper Classes.
2. It furnishes material for supplementary Reading.
3. Dictation and Grammar Exercises cannot be chosen from a better source than from such a master of the English language as Shakespeare.
4. To the pupils who are learning History, many of the extracts will be of use as supplementary to their text-books.
5. In schools where "speech-day" is observed, the Editor hopes his little work will be warmly welcomed. Experience proves that the Shakespearian dialogue is taken up with zeal by the young.

Of the features of the work little need be said. Great care has been taken to select only such pieces as readily commend themselves to children; and all expressions which are now considered offensive have been expunged. This may be looked upon by some as unwarrantable meddling; but the Editor had to consider that he was working for "the little ones," and suffered no gross word to remain.

Each extract, with its introductory paragraph, makes a story complete in itself.

The notes are not voluminous. They are, however, such as will be of real use to those for whom they were written. Long and elaborate *etymologies* are not the kind of notes to interest children; nor indeed are they of much use to learners in an early stage of growth. On the other hand,—simple, homely explanations of "hard words," and hints which shall help him in cracking some hard nut in his parsing exercise, are just the notes the boy appreciates; while they are very likely to create a *liking* for similar studies in the future.

This last is one of the objects the Editor had in view. If his little book should help some of our youths to interest themselves in the study of *English Language and Literature*, he will be deeply gratified.

## SHORT SKETCH OF THE LIFE OF SHAKESPEARE.

WILLIAM SHAKESPEARE, the Prince of Poets, was born on the 23<sup>rd</sup> of April, 1564, at Stratford-upon-Avon, Warwickshire, where his father, John Shakespeare, occupied the position of a respectable tradesman. The poet was the eldest son of his parents. He was sent, in 1571, to Stratford Grammar School, which he probably continued to attend until 1578, in which year we have proof that his father's prosperity was declining, although he was still head alderman of Stratford. There is great uncertainty as to the manner in which the poet spent his next four years, as indeed there is regarding his whole life; the knowledge displayed in his works would lead us to believe that he had a collegiate education, though it is generally stated that he was taken early from school to assist his father in his business. The next event of which we have certain record is his marriage, in 1582, to Anne Hathaway, who resided at Shottery, near Stratford. In 1583 his eldest daughter, Susanna, was born; and in 1585 his son Hamnet, and his daughter Judith. Meanwhile his father's fortunes continued to decline, while his own expenses were increasing; he accordingly determined to seek his fortune in London, whither he removed in 1586. From that year until 1589 nothing certain is known of him; but in the latter year he was certainly one of the proprietors of the Blackfriars Theatre, from which we may infer that he spent the intervening years in qualifying himself as an actor, or perhaps in writing and editing plays. From 1589 we may date his ever-increasing fame; play after play issuing from his pen in rapid succession, so that before 1601 twenty of his plays had appeared. Meanwhile he had his domestic troubles; in 1596 died his only son Hamnet; and in 1601 his father, John Shakespeare. In 1604 he left London and returned to Stratford, where he continued to add to his dramatic works. Before 1606 eight more plays appeared; and by 1615 eight more. In 1616, on his birthday, the poet died, and was buried in the church of Stratford. He left two daughters, both of whom were married, but their children died unmarried; thus the great poet's direct descendants ceased with the second generation.

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### NOTE.

The following is a list of Shakespeare's plays, drawn up, as nearly as is now possible, in the order in which they were written:—

*Comedy of Errors, Two Gentlemen of Verona, Love's Labour's Lost, Taming of the Shrew, Part I., Part II., and Part III. of Henry VI., Hamlet, Romeo and Juliet, Midsummer Night's Dream, King John, Richard II., Part I. and Part II. of Henry IV., Richard III., Henry V., All's Well that Ends Well, Merchant of Venice, Much Ado About Nothing, As You Like It, Merry Wives of Windsor, Twelfth Night, Measure for Measure, Henry VIII., Troilus and Cressida, Othello, King Lear, Macbeth, Antony and Cleopatra, Pericles, Julius Cæsar, Timon of Athens, Winter's Tale, Cymbeline, Coriolanus, The Tempest.*

THE  
SHAKESPEARE READER.

---

I.

THE MERCHANT OF VENICE

ACT I. SCENE 3.—THE BARGAIN.

Bassanio, a gentleman of Venice, being in want of money, applies to Antonio, the "Merchant of Venice," from whom he had previously borrowed large sums. Antonio being unable, at the time, to raise the sum of money required by Bassanio, advises him to borrow the sum from Shylock, a Jew, willing to become surety for the due repayment of the money within three months, by which time certain merchant-ships of his would have returned to Venice, and he would, as he supposed, be easily able to fulfil his engagement. Shylock, who has long cherished a hatred of Antonio, will only lend the money on condition that, in the written agreement or "bond," it should be stipulated that if Antonio were unable to pay the debt by the time named, the Jew should be allowed to cut from Antonio's breast a pound of flesh. The scene below represents the Jew and the two friends in the act of making this extraordinary bargain.]

SCENE: VENICE, *a public place.*

*Ant.* This is Signior Antonio.

*Shy.* (*Aside.*) How like a fawning publican he looks!  
I hate him for he is a Christian.  
But more for that in low simplicity

---

*Signior.*—A title of respect among the Italians, and in the south of Europe generally, *e.g.*, the Sultan of Turkey is called the *grand Seigneur*. It is equivalent to our *Mr.*

*A fawning publican.*—The publicans were tax-collectors among the ancient Jews for their Roman masters. Hence the Jews were accustomed to use the term *publican* as one of great reproach. *To fawn* is to court favour by frisking about one as a dog, but in all common justice, this epithet could not be applied to Antonio, whose character was manly and the reverse of cringing.

*For* = because.

*For that* = because.

He lends out money gratis, and brings down  
 The rate of usance here with us in Venice.  
 If I can catch him once upon the hip,  
 I will feed fat the ancient grudge I bear him.  
 He hates our sacred nation, and he rails,  
 Even there where merchants most do congregat<sup>e</sup>  
 On me, my bargains and my well won thrift,  
 Which he calls interest. Cursed be my tribe,  
 If I forgive him!

*Bass.* Shylock, do you hear?

*Shy.* I am debating of my present store,  
 And, by the near guess of my memory,  
 I cannot easily raise up the gross  
 Of full three thousand ducats. What of that?

5. *Gratis*.—Without requiring interest.

6. *Rate of usance* = rate of interest; *usance* is money paid for 1 of money. See line 69.

6. *Venice*.—This city was for many centuries the capital of a celel republic, the first maritime and commercial power of the The state attained the height of its prosperity, in the century, when Venice had a population of at least a qua a million. The city is built entirely on piles, and occuy or 80 small islands, separated by canals, which are cross over 300 bridges.

7. *If I can catch him once upon the hip*.—That is, If I can once g into my power. It is a *wrestling* phrase.

8. *Ancient*.—Of long standing.

9. *Rails*.—Scoffs, utters reproaches.

10. *Where merchants most do congregate*.—Where merchants m transact business, or, as we should say, *on the Exchange*.

12. *Which he calls interest*.—In the early days of Christianity, thought sinful to expect *interest* for the use of money. "interest" and "usury" (*usance*) were formerly held in bation; the former term has now lost that character, thoug latter still retains it. The profession of *banking*, as we k in modern times, was utterly unknown amongst Christian money-lending, for purposes of gain, was therefore carried *Jews*.

17. *The gross*.—The whole, the total.

18. *Ducats* (pron. duk'ats). A coin of several countries struck *dominions of a duke*. When made of silver it is of the

- Tubal, a wealthy Hebrew of my tribe,  
 Will furnish me. But soft! how many months 20  
 Do you desire? (*To Ant.*) Rest you fair, good signior;  
 Your worship was the last man in our mouths.
- Ant.* Shylock, although I neither lend nor borrow  
 By taking nor by giving of excess,  
 Yet, to supply the ripe wants of my friend, 25  
 I'll break a custom. Is he yet possessed  
 How much ye would?
- Shy.* Ay, ay, three thousand ducats!
- Ant.* And for three months.
- Shy.* Three thousand ducats; 'tis a good round sum. 30  
 Three months from twelve; then, let me see; the rate—
- Ant.* Well, Shylock, shall we be beholding to you?
- Shy.* Signior Antonio, many a time and oft  
 In the Rialto you have rated me  
 About my moneys and my usances; 35  
 Still have I borne it with a patient shrug,  
 For sufferance is the badge of all our tribe.  
 You call me misbeliever, cut-throat dog,  
 And spit upon my Jewish gaberdine,

4s. 6d. The chief magistrate of Venice was called the *Doge* (*i.e.* duke). The celebrated *ducat* of Venice, the most ancient coin in Europe, was struck in 1284.

21. *Rest you fair.*—A salutation, much the same in meaning as "I hope you are quite well."
22. *The last man in our mouths.*—The last person about whom we were speaking.
24. *Excess* = interest, usance. See note on line 6.
25. *Ripe wants.*—Wants that are come to maturity, and therefore require immediate satisfaction.
26. *Possessed.*—Fully informed, put in possession of.
32. *Beholding*, *i.e.* beholden, *holden*, or *bound*. Many instances occur in Shakespeare where the pres. part. is used for the past.
34. *Rialto.*—A bridge built of white marble, and consisting of a single arch. It crosses the grand canal, which separates Venice into two portions nearly equal. The *Exchange* was on this bridge.
- Cf.*:

"Now what news on the Rialto." *iii. l.*

39. *Gaberdine.*—A loose outer coat.



And all for use of that which is mine own.  
 Well then, it now appears you need my help:  
 Go to, then: you come to me, and you say  
 "Shylock, we would have moneys:" you say so;  
 You, that did void your rheum upon my beard  
 And foot me as you spurn a stranger cur  
 Over your threshold: moneys is your suit.  
 What should I say to you? Should I not say  
 "Hath a dog money? is it possible  
 A cur can lend three thousand ducats?" Or  
 Shall I bend low and in a bondman's key,  
 With bated breath and whispering humbleness,  
 Say this;  
 "Fair sir, you spit on me on Wednesday last;  
 You spurn'd me such a day; another time  
 You call'd me dog; and for these courtesies  
 I'll lend you thus much moneys?"

*Ant.* I am as like to call thee so again,  
 To spit on thee again, to spurn thee too.  
 If thou wilt lend this money, lend it not  
 As to thy friends; for when did friendship take  
 A breed for barren metal of his friend?  
 But lend it rather to thine enemy,  
 Who, if he break, thou may'st with better face  
 Exact the penalty.

---

43. *Moneys*.—Shakespeare frequently uses this word in the plural.

"And seven hundred pounds of moneys and gold and silver."  
*Merry Wives of Windsor*, I.

44. *Void your rheum upon my beard*.—That is, spit upon my beard.

45. *Spurn*.—To strike with the spur or heel.

46. *Suit*.—Literally a *following after*; hence in common usage, a  
 secution of right before any tribunal. Cf.: *suíte*, Fr. (and *En*  
 a train of attendants.

50. *A bondman's key*.—The humble tones of a slave.

51. *Bated breath*, *i.e.* abated breath (as from fear).

61. *A breed for barren metal*.—Interest, usance, money procured  
 lending money.

63. *If he break*, *i.e.* fail to repay the loan.

- y. Why, look you, how you storm! 65  
 I would be friends with you and have your love,  
 Forget the shames that you have stain'd me with,  
 Supply your present wants and take no doit  
 Of usance for my moneys, and you'll not hear me;  
 This is kind I offer. 70
- ss. This were kindness.
- y. This kindness will I show.  
 Go with me to a notary, seal me there  
 Your single bond; and, in a merry sport, 75  
 If you repay me not on such a day,  
 In such a place, such sum or sums as are  
 Express'd in the condition, let the forfeit  
 Be nominated for an equal pound  
 Of your fair flesh, to be cut off and taken  
 In what part of your body pleaseth me. 80
- st. Content, i'faith; I'll seal to such a bond  
 And say there is much kindness in the Jew.
- ss. You shall not seal to such a bond for me;  
 I'll rather dwell in my necessity.
- st. Why, fear not, man; I will not forfeit it; 85  
 Within these two months, that's a month before  
 This bond expires, I do expect return  
 Of thrice three times the value of this bond.
- y. O father Abram, what these Christians are,  
 Whose own hard dealings teaches them suspect 90  
 The thoughts of others! Pray you, tell me this;

*No doit.*—The doit was a small Dutch coin; it is here used in the sense of “a very small sum,” as we say, “I won't take a *farthing*.”

*Notary.*—An officer authorized to attest contracts or writings of any kind, to give them the evidence of authenticity.

*Your single bond.*—Shylock means that he is willing to accept the name of Antonio, without requiring another surety.

*Condition.*—Agreement.

*Forfeit.*—Literally that which is put out of doors; hence breach of contract.

*An equal pound.*—That is, a just pound.

*i'faith*—in faith, the saying is equal to our “certainly.”

*suspect*—to suspect.

If he should break his day, what should  
By the exaction of the forfeiture?

A pound of man's flesh taken from a man  
Is not so estimable, profitable neither,

As flesh of muttons, beefs, or goats. I

To buy his favour I extend this friendly

If he will take it, so; if not, adieu;

And, for my love, I pray you wrong me

*Ant.* Yes, Shylock, I will seal unto this bond.

*Shy.* Then meet me forthwith at the notary's

Give him direction for this merry bond,

And I will go and purse the ducats straight

See to my house, left in the fearful guard

Of an unthrifty knave, and presently

I will be with you.

*Ant.* Hie thee, gentle Jew.

The Hebrew will turn Christian; he grows

*Bass.* I like not fair terms and a villain's mind.

*Ant.* Come in; in this there can be no dismay;

My ships come home a month before the

92. *Break his day*.—Neglect to fulfil his promise.

95. *Estimable*.—the word here means *valuable*, *fit to be*

95. *Profitable*, *i.e.* for business purposes.

96. *Muttons, beefs*.—Norman-French equivalents for  
It is worthy of remark that the flesh of *sheep*  
when prepared for the *table* was known by the  
*mutton* and *beef*.

97. *Extend*, *i.e.* offer, literally *stretch out*.

99. *For my love*, *i.e.* for the sake of my love.

103. *Straight*, *i.e.* at once, forthwith.

107. *Hie*=haste or hasten.

107. *Exit*.—Latin for "*goes out*." This word, and its  
constantly found in plays, as directions to the

109. *Villain*.—Originally, a serf attached to a *villa* or  
usage, one extremely depraved, and capable of  
crimes.

## II.

## THE MERCHANT OF VENICE.

## ACT IV. SCENE 1.—THE TRIAL.

his scene represents the trial of Antonio before the Duke of Venice. Antonio had been unable to repay Shylock the borrowed money, his ships having been wrecked. Shylock is therefore determined to claim the "pound flesh." The Duke of Venice expected a learned lawyer from Padua to assist him in his judgment; but Portia, Bassanio's wife, persuaded this lawyer to let her undertake the task instead of him. She arrives at the court of justice, dressed as a doctor of law, with her maid Nerissa dressed as a lawyer's clerk. In this disguise Portia is not recognized by her husband Bassanio, nor does Nerissa's husband, who is also present as a friend of Bassanio, recognize her. The only other person who takes part in this scene, is Salerio, another friend of Bassanio. The speeches of Gratiano (Nerissa's husband), secretary of the lawyer to the Duke, and one or two other speeches not necessary to the due understanding of the piece, are omitted on account of the great length of this scene.]

SCENE: VENICE, a court of justice.

*Ant.* What, is Antonio here?

*Port.* Ready, so please your grace.

*Ant.* I am sorry for thee; thou art come to answer  
A stony adversary, an inhuman wretch,  
Uncapable of pity, void and empty 5  
From any dram of mercy.

*Port.* I have heard  
Your grace hath ta'en great pains to qualify  
His rigorous course; but since he stands obdurate,  
And that no lawful means can carry me 10  
Out of his envy's reach, I do oppose  
My patience to his fury, and am arm'd  
To suffer, with a quietness of spirit  
The very tyranny and rage of his.

*Your grace.*—The style of address given to a duke and an archbishop.

*Uncapable.*—We should now say "incapable," that is, "not able to contain."

*Dram.*—A small weight; here used for "the smallest quantity."

*Qualify.*—In this place the word means "to appease," "to soften."

*Obdurate.*—Hard-hearted.

*Duke.* Go, one, and call the Jew into the court.

[*Enter SHYLOCK.*]

Make room, and let him stand before our face  
Shylock, the world thinks, and I think so too  
That thou but lead'st this fashion of thy mali  
To the last hour of act; and then, 'tis though  
Thou'lt show thy mercy and remorse more st  
Than is thy strange apparent cruelty;  
And where thou now exact'st the penalty,  
Which is a pound of this poor merchant's fles  
Thou wilt not only lose the forfeiture,  
But, touch'd with human gentleness and love,  
Forgive a moiety of the principal;  
Glancing an eye of pity on his losses,  
That have of late so huddl'd on his back,  
Enough to press a royal merchant down,  
And pluck commiseration of his state  
From brassy bosoms and rough hearts of flint  
From stubborn Turks and Tartars, never trai  
To offices of tender courtesy.

We all expect a gentle answer, Jew.

*Sh.* I have possess'd your grace of what I purpose  
And by our holy Sabbath have I sworn  
To have the due and forfeit of my bond;

18. *Fashion*.—Appearance; pretence.

24. *Forfeiture*.—That which Antonio had agreed to pay; th  
flesh.

26. *Moiety*.—Half; “moiety of the principal” would theref  
ducats. In ordinary usage this word now often me  
a small part.

30. *Commiseration*.—Pity.

31. *Brassy*.—Hard as brass.

32. *Turks and Tartars*.—Even now a wild, untamable, crue  
spoken of as a “Turk,” or a “Tartar.”

33. *Courtesy*.—Politeness; thoughtfulness for the feelings of

35. *I have possess'd your grace*.—I have informed you.

36. *Our holy Sabbath*.—The Sabbath was a very sacred  
amongst the Jews; to swear “by our holy Sabbath”  
fore one of the most solemn oaths a Jew could utte

- If you deny it, let the danger light  
 Upon your charter and your city's freedom.  
 Some men there are love not a gaping pig, 40  
 Some, that are mad if they behold a cat.  
 Now, for your answer;  
 As there is no firm reason to be render'd,  
 Why he cannot abide a gaping pig;  
 Why he, a harmless necessary cat; 45  
 So can I give no reason, nor I will not,  
 More than a lodged hate and a certain loathing  
 I bear Antonio, that I follow thus  
 A losing suit against him. Are you answer'd?  
*Bass.* This is no answer, thou unfeeling man, 50  
 To excuse the current of thy cruelty.  
*Shy.* I am not bound to please thee with my answers.  
*Bass.* Do all men kill the things they do not love?  
*Shy.* Hates any man the thing he would not kill?  
*Bass.* Every offence is not a hate at first. 55  
*Shy.* What, would'st thou have a serpent sting thee twice?  
*Ant.* I pray you, think you question with the Jew:  
 You may as well go stand upon the beach  
 And bid the main flood bate his usual height;  
 You may as well use question with the wolf 60  
 Why he hath made the ewe bleat for the lamb;  
 You may as well forbid the mountain pines  
 To wag their high tops and to make no noise,

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39. *Charter*.—A writing which bestowed certain rights and privileges upon a city.

47. *Lodged*.—Fixed, immovable.

49. *Suit*.—Action at law.

52. *To please thee with my answers*.—Emphasis on the word *thee*. It is as though Shylock said, "Why do *you* interfere? I am not talking to *you*."

57. *With the Jew*.—This line no doubt means "Pray bear in mind it is a *Jew* you are talking to." Place the emphasis on the word *Jew*.

58. *Beach*.—Sea-shore.

59. *Main flood*.—The tide.

When they are fretten with the gusts of heaven;  
 You may as well do anything most hard,  
 As seek to soften that—than which what's harder?—  
 His Jewish heart; therefore, I do beseech you,  
 Make no more offers, use no farther means,  
 But with all brief and plain conveniency  
 Let me have judgment and the Jew his will.

*Bass.* For thy three thousand ducats, here is six.

*Shy.* If every ducat in six thousand ducats  
 Were in six parts, and every part a ducat,  
 I would not draw them; I would have my bond.

*Duke.* How shalt thou hope for mercy, rendering none?

*Shy.* What judgment shall I dread, doing no wrong?  
 The pound of flesh which I demand of him  
 Is dearly bought; 'tis mine and I will have it.  
 If you deny me, fie upon your law!  
 There is no force in the decrees of Venice.

I stand for judgment; answer, shall I have it?

*Duke.* Upon my pow'r I may dismiss this court,  
 Unless Bellario, a learned doctor,  
 Whom I have sent for to determine this,  
 Come here to-day.

*Saler.* My lord, here stays without  
 A messenger with letters from the doctor,  
 New come from Padua.

*Duke.* Bring us the letters; call the messenger.

[*Enter NERISSA, dressed like a lawyer's clerk.*]

*Duke.* Came you from Padua, from Bellario?

64. *Fretten*.—We should now say *fretted*, that is "swayed." M verbs that are now regular, were in Shakespeare's time irreg in the formation of their past tenses, or perfect participles.

84. *Determine*.—To settle, to judge.

90. *Padua*.—A fortified city in N. Italy. Its celebrated univers which was founded in the 13th century, had in former ti students from every part of Europe; among these were Tasso *Columbus*. About A.D. 500 it was the most important tow *Venetia*. It came under the power of the republic of Veni 1405,

Ner. From both, my lord. Bellario greets your grace.

[Presents a letter.]

Duke. This letter from Bellario doth commend  
A young and learned doctor to our court.  
Where is he?

Ner. He attendeth here hard by, 95  
To know your answer, whether you'll admit him.

Duke. With all my heart. Some three or four of you  
Go give him courteous conduct to this place.

[Enter PORTIA, dressed like a doctor of laws.]

Duke. Give me your hand. Come you from old Bellario?

Por. I did, my lord. 100

Duke. You are welcome; take your place.

Are you acquainted with the difference  
That holds this present question in the court?

Por. I am informed thoroughly of the cause.  
Which is the merchant here, and which the Jew? 105

Duke. Antonio and old Shylock, both stand forth.

Por. Is your name Shylock?

Shy. Shylock is my name.

Por. Of a strange nature is the suit you follow;  
Yet in such rule that the Venetian law 110

Cannot impugn you as you do proceed.  
You stand within his danger, do you not?

Ant. Ay, so he says.

Por. Do you confess the bond?

Ant. I do. 115

91. *Bellario greets your grace.*—This “greets your grace” was a common mode of salutation; in these days we have a saying much to the same effect, though not nearly so full of meaning; instead of “greets you,” we say “presents his compliments to you.”

98. *Conduct.*—Guidance.

102. *Difference.*—The matter they were met to settle.

104. *Thoroughly.*—Two syllables only. We now say “thoroughly.”  
*Thoroughly* is used also in the English translation of the Scriptures.

109. *The suit you follow.*—The action you are taking.

111. *Impugn.*—Attack; prove you wrong.

112. *Within his danger.*—Within his power to hurt.



- Por.* Then must the Jew be merciful.  
*Shy.* On what compulsion must I? tell me that.  
*Por.* The quality of mercy is not strain'd,  
 It droppeth as the gentle rain from heaven  
 Upon the place beneath; it is twice blest;  
 It blesseth him that gives and him that takes;  
 'Tis mightiest in the mightiest; it becomes  
 The throned monarch better than his crown;  
 His sceptre shows the force of temporal power,  
 The attribute to awe and majesty,  
 Wherein doth sit the dread and fear of kings;  
 But mercy is above this sceptred sway;  
 It is enthroned in the hearts of kings;  
 It is an attribute to God himself;  
 And earthly power doth then show likest God's  
 When mercy seasons justice. Therefore, Jew,  
 Though justice be thy plea, consider this,  
 That, in the course of justice, none of us  
 Should see salvation; we do pray for mercy;  
 And that same prayer doth teach us all to render  
 The deeds of mercy. I have spoke thus much  
 To mitigate the justice of thy plea;  
 Which if thou follow, this strict court of Venice  
 Must needs give sentence 'gainst the merchant th  
*Shy.* My deeds upon my head! I crave the law,  
 The penalty and forfeit of my bond.  
*Por.* Is he not able to discharge the money?

124. *Sceptre*.—A golden staff, the emblem of a king's power.  
 124. *Temporal*.—Not eternal; belonging to *this* world.  
 128. *In the hearts of kings*.—A strong emphasis on *hearts*. Portia  
 "The majesty and power of kings dwells in their sceptre  
 their mercy, their power of pardon, is enthroned in their i  
 131. *Mercy seasons justice*.—Mercy is mingled with justice.  
 137. *Mitigate*.—To make moderate, less painful, less hard.  
 140. *My deeds upon my head!*—Shylock means by this exclamation  
 the consequences of my action be borne by myself; I am  
 to take all the blame."  
 142. *Discharge the money*.—Pay the debt.

- an.* Yes, here I tender it for him in the court;  
 Yea, twice the sum; if that will not suffice,  
 I will be bound to pay it ten times o'er, 145  
 On forfeit of my hands, my head, my heart;  
 If this will not suffice, it must appear  
 That malice bears down truth. And I beseech you,  
 Wrest once the law to your authority;  
 To do a great right, do a little wrong, 150  
 And curb this cruel devil of his will.
- r.* It must not be; there is no power in Venice  
 Can alter a decree established;  
 'Twill be recorded for a precedent,  
 And many an error by the same example 155  
 Will rush into the state; it cannot be.
- y.* A Daniel come to judgment! yea, a Daniel!  
 O wise young judge, how I do honour thee!
- r.* I pray you let me look upon the bond.
- y.* Here 'tis, most reverend doctor, here it is. 160
- r.* Shylock, there's thrice thy money offer'd thee.
- y.* An oath, an oath, I have an oath in heaven;  
 Shall I lay perjury upon my soul?  
 No, not for Venice.
- r.* Why, this bond is forfeit; 165  
 And lawfully by this the Jew may claim  
 A pound of flesh, to be by him cut off  
 Nearest the merchant's heart. Be merciful;  
 Take thrice thy money; bid me tear the bond.
- y.* When it is paid according to the tenour. 170  
 It doth appear you are a worthy judge;

. *Tender*.—Offer.

. *A precedent*.—An example, or rule, to go by, in future times.

. *A Daniel*.—Shylock refers to Daniel the prophet, as the best example he could think of for wisdom and prudence.

. *Most reverend doctor*.—Shylock calls Portia reverend, not because lawyers were usually so termed, but because he revered, or respected, his wisdom.

. *Perjury*.—The sin of swearing falsely, or of breaking a solemn vow.  
*According to the tenour*.—According to what is written.

- You know the law; your exposition  
 Hath been most sound; I charge you by the law,  
 Whereof you are a well-deserving pillar,  
 Proceed to judgment; by my soul I swear 1  
 There is no power in the tongue of man  
 To alter me; I stay here on my bond.
- Ant.* Most heartily I do beseech the court  
 To give the judgment.
- Por.* Why, then, thus it is. 1  
 You must prepare your bosom for his knife.
- Shy.* O noble judge! O excellent young man!
- Por.* For the intent and purpose of the law  
 Hath full relation to the penalty,  
 Which here appeareth due upon the bond. 1
- Shy.* 'Tis very true; O wise and upright judge!  
 How much more elder art thou than thy looks!
- Por.* Therefore, lay bare your bosom.
- Shy.* Ay, his breast;  
 So says the bond; doth it not, noble judge? 1  
 "Nearest his heart;" those are the very words.
- Por.* It is so. Are there balance here to weigh  
 The flesh?
- Shy.* I have them ready.
- Por.* Have by some surgeon, Shylock, on your charge, 1  
 To stop his wounds, lest he do bleed to death.
- Shy.* Is it so nominated in the bond?
- Por.* It is not so express'd; but what of that?

172. *Exposition*.—Interpretation; making clear.

187. *More elder*.—In modern grammar this would be wrong; the *w* more is unnecessary, but in Shakespeare's time double comparatives were often used.

192. *Are there balance*.—Plural verb with singular nominative, and therefore, according to modern rules, ungrammatical. But the *w* balance has somewhat of a plural meaning; it takes *two* scales make a balance. "Are there balance" is therefore equal to "there scales."

195. *On your charge*.—At your expense.

197. *Nominated*.—Named, mentioned.

- 'Twere good you do so much for charity.  
*My.* I cannot find it; 'tis not in the bond. 200  
*Por.* You, merchant, have you anything to say?  
*Int.* But little; I am arm'd and well prepar'd.  
 Give me your hand Bassanio; fare you well!  
 Grieve not that I am fallen to this for you;  
 For herein Fortune shows herself more kind 205  
 Than is her custom; it is still her use  
 To let the wretched man outlive his wealth,  
 To view with hollow eye and wrinkled brow  
 An age of poverty; from which lingering penance  
 Of such misery doth she cut me off. 210  
 Commend me to your honourable wife;  
 Tell her the process of Antonio's end;  
 Say how I lov'd you; speak me fair in death;  
 And, when the tale is told, bid her be judge  
 Whether Bassanio had not once a love. 215  
 Repent but you that you shall lose your friend,  
 And he repents not that he pays your debt;  
 For if the Jew do cut but deep enough,  
 I'll pay it presently with all my heart.  
*Bass.* Antonio, I am married to a wife 220  
 Which is as dear to me as life itself;  
 But life itself, my wife, and all the world,  
 Are not with me esteem'd above thy life;  
 I would lose all, ay, sacrifice them all  
 Here to this devil, to deliver you. 225  
*Por.* Your wife would give you little thanks for that,  
 If she were by, to hear you make the offer.  
*My.* (*Aside.*) These be the Christian husbands! I have a  
 daughter

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9. *Penance.*—Punishment.

1. *Your honourable wife.*—Bassanio's wife was Portia, who was in the court all the time. It was to enable Bassanio to marry Portia, that Antonio had borrowed the money for him.
  2. *Process.*—The means; the way it was brought about.
- If she were by.*—She *was* by; the speaker was herself Bassanio's wife, but so disguised that he did not know her.

- Would any of the stock of Barrabas  
 Had been her husband rather than a Christian!  
 (*Aloud.*) We trifle time; I pray thee, pursue sent—22
- Por.* A pound of that same merchant's flesh is thine;  
 The court awards it, and the law doth give it.
- Shy.* Most rightful judge!
- Por.* And you must cut this flesh from off his breast;  
 The law allows it, and the court awards it.
- Shy.* Most learned judge! A sentence! Come, prepare!
- Por.* Tarry a little; there is something else;  
 This bond doth give thee here no jot of blood;  
 The words expressly are "a pound of flesh;" 24  
 Take then thy bond, take thou thy pound of flesh;  
 But, in the cutting it, if thou dost shed  
 One drop of Christian blood, thy lands and goods  
 Are, by the laws of Venice, confiscate  
 Unto the state of Venice. 245
- Shy.* Is that the law?
- Por.* Thyself shall see the act;  
 For, as thou urgest justice, be assured  
 Thou shalt have justice, more than thou desirest.
- Shy.* I take this offer, then; pay the bond thrice, 250  
 And let the Christian go.
- Bass.* Here is the money.

229. *Barrabas*.—Pronounce it as spelt, with accent on first and last syllables. In the New Testament the word is Barabbas, with accent on second syllable. How entirely Shylock's disposition agrees with that of his countrymen in the time of our blessed Saviour; they prefer the robber Barabbas to Christ; shouting in their fury, "Not this man, but Barabbas!" he professes that he would choose as the husband of his daughter one of "the stock of Barrabas" rather than a Christian.
230. *Had been her husband*.—Shylock's daughter, very shortly before, had been married to a Christian.
244. *Confiscate*.—Forfeited; given up.
247. *The act*.—The written decree; as we should say, "The Act of Parliament."
250. *I take this offer*.—The offer Bassanio had made to pay the debt, "Yea, twice the sum."

- Por.* Soft!  
 The Jew shall have all justice; soft! no haste,  
 He shall have nothing but the penalty. 255  
 Therefore prepare thee to cut off the flesh.  
 Shed thou no blood, nor cut thou less nor more  
 But just a pound of flesh; if thou cut'st more,  
 Or less than a just pound, be it but so much  
 As makes it light or heavy in the substance. 260  
 Or the division of the twentieth part  
 Of one poor scruple, nay, if the scale do turn  
 But in the estimation of a hair,  
 Thou diest, and all thy goods are confiscate.  
 Why doth the Jew pause? Take thy forfeiture. 265
- Shy.* Give me my principal, and let me go.  
*Bass.* I have it ready for thee; here it is.  
*Por.* He hath refused it in the open court;  
 He shall have merely justice and his bond.  
*Shy.* Shall I not have barely my principal? 270  
*Por.* Thou shalt have nothing but the forfeiture  
 To be so taken at thy peril, Jew.  
*Shy.* Why, then the devil give him good of it!  
 I'll stay no longer question.  
*Por.* Tarry, Jew; 275  
 The law hath yet another hold on you.  
 It is enacted in the laws of Venice,  
 If it be proved against an alien  
 That by direct or indirect attempts  
 He seek the life of any citizen, 280  
 The party 'gainst the which he doth contrive

262. *One poor scruple.*—Used, like the word *dram*, in the sense of “a very small quantity.”

263. *Estimation.*—Reckoning; calculation. The phrase may here mean “by so much as the *weight* of a hair.”

278. *Alien.*—Foreigner; the opposite word to the word *citizen*. In the middle ages Jews were considered “aliens” throughout the whole of Christendom.

280. *Citizen.*—A free man of a city, who had certain rights and privileges which an “alien” had not.

Shall seize one half his goods; the other half  
 Comes to the privy coffer of the state;  
 And the offender's life lies in the mercy  
 Of the duke only, 'gainst all other voice.  
 In which predicament, I say, thou stand'st;  
 For it appears by manifest proceeding,  
 That indirectly and directly too,  
 Thou hast contrived against the very life  
 Of the defendant; and thou hast incurr'd  
 The danger formerly by me rehearsed.  
 Down, therefore, and beg mercy of the duke.

*Duke.* That thou shalt see the difference of our spirits,  
 I pardon thee thy life before thou ask it;  
 For half thy wealth it is Antonio's;  
 The other half comes to the general state,  
 Which humbleness may drive unto a fine.

*Por.* Ay, for the state, not for Antonio.

*Shy.* Nay, take my life and all; pardon not that;  
 You take my house when you do take the prop  
 That doth sustain my house; you take my life  
 When you do take the means whereby I live.

*Por.* What mercy can you render him, Antonio?

*Ant.* So please my lord the duke and all the court,  
 To quit the fine for one half of his goods  
 I am content; so he will let me have  
 The other half in use, to render it,  
 Upon his death, unto the gentleman  
 That lately stole his daughter;  
 Two things provided more, that, for this favour,  
 He presently become a Christian;

283. *Privy coffer.*—Privy chest; treasury.

286. *Predicament.*—A difficult position.

293. *Our spirits.*—Our natures, our dispositions; the one guide Christianity, the other ruled by the old thirst for revenge.

297. *A fine.*—A payment of money instead of the wholesale confessions he was liable to.

305. *To quit the fine.*—To give up my share.

The other, that he do record a gift,  
Here in the court, of all he dies possess'd  
Unto his son Lorenzo, and his daughter.

*Duke.* He shall do this, or else I do recant      315  
The pardon that I late pronounced here.

## III.

## AS YOU LIKE IT.

## ACT I. SCENE 3.—BANISHMENT OF CELIA.

[Celia and Rosalind are cousins; Rosalind the daughter of a duke who has been banished from his dominions by his younger brother, and Celia the daughter of this younger brother, who has taken upon himself the title and powers of the elder brother whom he has banished. Throughout the play, the old duke is called Duke Senior; the younger being Duke Frederick. Although the fathers of Celia and Rosalind are estranged from one another, these ladies are firm friends, and Rosalind lives with her cousin Celia at Duke Frederick's palace, until he determines to banish his niece too. When he does this, Celia resolves to leave her father's house, and go with her cousin into banishment. This command of the duke, and resolution of Celia, are narrated in the following scene.]

SCENE: *A room in the palace.*

*Duke F.* Mistress, dispatch you with your safest haste  
And get you from our court.

*Ros.* Me, uncle?

*Duke F.* You, cousin.

Within these ten days if that thou be'st found      5  
So near our public court as twenty miles,  
Thou diest for it.

*Ros.* I do beseech your grace,  
Let me the knowledge of my fault bear with me;

312. *A deed of gift.*—A formal writing, drawn up according to law, making over property to another.

314. *His son Lorenzo.*—This is strictly "son-in-law;" Lorenzo is the Christian husband of Shylock's daughter, referred to in note 230.

315. *Recant.*—Call back.

4. *Cousin.*—Rosalind was really the duke's niece; but in Shakespeare's time nephews and nieces were often called "cousins."



- If with myself I hold intelligence 10  
 Or have acquaintance with mine own desires,  
 If that I do not dream, or be not frantic,—  
 As I do trust I am not—then, dear uncle,  
 Never so much as in a thought unborn  
 Did I offend your highness. 1
- Duke F.* Thus do all traitors:  
 If their purgation did consist in words,  
 They are as innocent as grace itself:  
 Let it suffice thee that I trust thee not.
- Ros.* Yet your mistrust cannot make me a traitor: 2  
 Tell me whereon the likelihood depends.
- Duke F.* Thou art thy father's daughter; there's enough.
- Ros.* So was I when your highness took his dukedom;  
 So was I when your highness banish'd him;  
 Treason is not inherited, my lord; 2  
 Or, if we did derive it from our friends,  
 What's that to me? my father was no traitor:  
 Then, good my liege, mistake me not so much  
 To think my poverty is treacherous.
- Cel.* Dear sovereign, hear me speak. 3
- Duke F.* Ay, Celia; we stay'd her for your sake,  
 Else had she with her father rang'd along.

10. *If with myself I hold intelligence*.—This line is explained by the which follows; it may be rendered "If I know myself, or a sensible of my own wishes."
12. *Frantic*.—Mad, not capable of understanding.
16. *Traitors*.—Those who seek the downfall of their rulers.
17. *Purgation*.—Justification; the act of clearing one's self from sor accusation.
21. *Likelihood*.—The whole line may be construed "Tell me why y think me *likely* to prove a traitor."
25. *Inherited*.—Carried down from parents to children.
28. *Good my liege*.—Similar to *my lord*; subjects owe *allegiance* (th is, *obedience*) to their sovereign; the term is derived from t days when what is called the "Feudal system" was gener and refers to the duty which vassals owed to their lords.
31. *We stay'd her*.—We allowed her to remain.
32. *Rang'd along*.—Wandered about as a banished person.

- Hel. I did not then entreat to have her stay;  
 It was your pleasure, and your own remorse;  
 I was too young that time to value her; 35  
 But now I know her; if she be a traitor,  
 Why so am I; we still have slept together,  
 Rose at an instant, learn'd, play'd, eat together,  
 And wheresoe'er we went, like Juno's swans,  
 Still we went coupl'd and inseparable. 40
- Duke F. She is too subtle for thee; and her smoothness,  
 Her very silence and her patience  
 Speak to the people, and they pity her.  
 Thou art a fool; she robs thee of thy name;  
 And thou wilt show more bright and seem more  
 virtuous 45  
 When she is gone. Then open not thy lips;  
 Firm and irrevocable is my doom  
 Which I have pass'd upon her; she is banish'd.
- Hel. Pronounce that sentence then on me, my liege;  
 I cannot live out of her company. 50
- Duke F. You are a fool. You, niece, provide yourself;  
 If you outstay the time, upon mine honour,  
 And in the greatness of my word, you die.  
 [Exit DUKE FREDERICK.
- Hel. O my poor Rosalind, whither wilt thou go?

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4. *Remorse*.—A sense of guilt; the sting of conscience.

8. *Rose at an instant*.—That is, at the same instant.

9. *Juno's swans*.—Before the spread of Christianity, the religion of the ancient Greeks and Romans consisted in the belief in a large number of gods and goddesses. The numerous stories about these false gods, their wars, their marriages, their miraculous deeds, &c., are now called "mythology," the Gr. word *mythos*, meaning a *fable*, an *untrue story*. In this ancient mythology Juno was the wife of the god Jupiter; her chariot was drawn by two swans exactly alike.

1. *Inseparable*.—Firmly joined together.

. *Subtle*.—Cunning; crafty.

. *Speak to the people*.—Cause the people to notice her unhappiness.

. *Irrevocable*.—Not to be revoked or called back.

. *Doom*.—In this place the word means sentence.

Wilt thou change fathers? I will give thee mine  
I charge thee, be not thou more griev'd than I  
I have more cause.

*Ros.*

*Cel.*

Thou hast not, cousin;  
Prithee, be cheerful; know'st thou not, the duk  
Hath banish'd me, his daughter?

*Ros.*

*Cel.*

That he hath not.  
No, hath not? Rosalind lacks then the love  
Which teacheth thee that thou and I am one;  
Shall we be sunder'd? shall we part, sweet girl?  
No; let my father seek another heir.  
Therefore devise with me how we may fly,  
Whither to go, and what to bear with us;  
And do not seek to take your change upon you,  
To bear your griefs yourself and leave me out;  
For, by this heaven, now at our sorrows pale,  
Say what thou canst, I'll go along with thee.

*Ros.*

*Cel.*

*Ros.*

Why, whither shall we go?  
To seek my uncle in the forest of Arden.  
Alas! what danger will it be to us,  
Maids as we are, to travel forth so far!  
Beauty provoketh thieves sooner than gold.  
I'll put myself in poor and mean attire,  
And with a kind of umber smirch my face;  
The like do you; so shall we pass along  
And never stir assailants.

59. *Prithee*.—A shortened form of the phrase, "I pray thee."

62. *Lacks*.—Wants; is without; doth not possess.

64. *Sunder'd*.—Parted.

66. *Devise*.—Plan; scheme.

70. *Now at our sorrows pale*.—It must be imagined that the  
clouded at the time, and Celia says the heavens had  
"pale" in consequence of the misfortunes of these cousins.

73. *Forest of Arden*.—A French name spelt in English for  
forest of *Ardennes* is meant; it is in France, on the border of  
Belgium.

78. *Umbre*.—A brown paint.

78. *Smirch*.—Smear.

80. *Assailants*.—Enemies; people who would assault or interfere.

- Ros.* Were it not better,  
Because that I am more than common tall,  
That I did suit me all points like a man?  
A gallant curtle-axe upon my thigh,  
A boar-spear in my hand; and—in my heart 85  
Lie there what hidden woman's fear there will—  
We'll have a swashing and a martial outside,  
As many other mannish cowards have  
That do outface it with their semblances.
- Cel.* What shall I call thee when thou art a man? 90
- Ros.* I'll have no worse a name than Jove's own page;  
And therefore look you call me Ganymede.  
But what will you be call'd?
- Cel.* Something that hath a reference to my state;  
No longer Celia, but Aliena. 95
- Ros.* But, cousin, what if we assayed to steal  
The clownish fool out of your father's court?  
Would he not be a comfort to our travel?
- Cel.* He'll go along o'er the wide world with me;  
Leave me alone to woo him. Let's away, 100  
And get our jewels and our wealth together,

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83. *Suit me.*—Dress myself.

84. *Cuttle-axe.*—A cutlass or broadsword.

85. *Boar-spear.*—A spear used in hunting the boar.

87. *Swashing.*—Dashing; proud.

87. *Martial.*—Warlike.

89. *Semblances.*—Pretences; seeming to be what they are not.

91. *Jove's own page.*—In ancient mythology (explained in note 39) the chief god, and king of heaven, was Jupiter; Jove was another name for the same personage; Ganymede was Jupiter's cup-bearer.

95. *Aliena.*—Celia chooses this name because "it hath a reference to my state;" the word meaning a *stranger*.

96. *Assayed.*—Attempted; tried.

97. *Fool.*—In the middle ages, when noblemen, and even kings and queens, were often unable to read, it was the custom for them to keep a witty person as jester, or fool, to amuse them by his laughable speeches and gestures.

100. *Woo him.*—Persuade him; prevail upon him to go with us.

Devise the fittest time and safest way  
To hide us from pursuit that will be made  
After my flight. Now go we in content  
To liberty and not to banishment.

## IV.

## AS YOU LIKE IT.

## ACT II. SCENE I.—THE DUKE IN EXILE.

[In this scene we are introduced to the banished duke (Duke Senior) spoiled in the preceding scene. He is now living in the Forest of Arden; and with him are several lords who have chosen to be his companions in banishment; he and his friends have adopted the dress, and live the life, of forest. Of these lords, the two who are mentioned by name in this scene are Amos and Jaques, of whom the latter is specially described as "melancholy," that is, dull, fond of wandering alone, and of talking to himself. His name Jaques, may, in repetition be pronounced either as *Jakes*, or as *Jaques* according to its position in the line.]

SCENE: *The forest of Arden.*

*Duke S.* Now, my co-mates, and brothers in exile,  
Hath not old custom made this life more sweet  
Than that of painted pomp? Are not these woods  
More free from peril than the envious court?  
Here feel we but the penalty of Adam,

1. *Co-mates*.—Companions.

1. *Exile*.—Banishment.

2. *This life*.—This kind of life, that is, life in the woods.

3. *Painted pomp*.—Pomp is splendour, the parade and grandeur of kings. Shakespeare adds the word "painted," implying that is not natural.

4. *The envious court*.—Those who reside with a king in his palace called "the court." Shakespeare, by adding the adjective "envious," implies that such people are not happy and content.

5. *The penalty of Adam*.—Penalty is strictly punishment. The whole line means that in the forest the only "penalty" or sufferings endured was such as came into the world after Adam's fall; or, as the next line says, "the seasons' difference, changes of the weather."

The seasons' difference, as the icy fang  
 And churlish chiding of the winter's wind,  
 Which, when it bites and blows upon my body,  
 Even till I shrink with cold, I smile and say  
 "This is no flattery; these are counsellors 10  
 That feelingly persuade me what I am."  
 Sweet are the uses of adversity,  
 Which, like the toad, ugly and venomous,  
 Wears yet a precious jewel in his head:  
 And this our life, exempt from public haunt, 15  
 Finds tongues in trees, books in the running brooks,  
 Sermons in stones, and good in everything.  
 I would not change it.

*Ami.* Happy is your grace,  
 That can translate the stubbornness of fortune 20  
 Into so quiet and so sweet a style.  
*Duke S.* Come, shall we go and kill us venison?

- 
6. *The seasons' difference.*—The change from the warmth of summer to the cold of winter.  
 6. *Fang.*—Tooth. The "tooth of the winter's wind" may sound strange; but do we not often speak of a "biting wind?"  
 7. *Churlish.*—Rude; rough.  
 11. *Persuade.*—Advise; put me in mind.  
 12. *Adversity.*—Trouble; misfortune.  
 13. *Venomous.*—Containing poison.  
 14. *A precious jewel in his head.*—There was anciently a belief that in the head of an old toad was to be found a precious stone, which had the power of healing various diseases.  
 15. *Exempt.*—Free.  
 16. *Tongues in trees, &c.*—Notice in this line and the next that *tongues* and *trees* begin with the same letter, *books* and *brooks* are similarly situated, and so also are *sermons* and *stones*. This method of choosing words of similar sound is called *alliteration*, and was much used by the old poets. You will find numerous examples of the same kind throughout Shakespeare's works.  
 20. *Translate.*—To change from one kind to another. In this place the phrase "translate the stubbornness of fortune," would mean, "to make misfortune seem different from what it is usually felt to be."  
 22. *Venison.*—The flesh of deer. "Kill us venison," here means "kill deer," which, when killed, would be venison.

And yet it irks me the poor dappl'd fools,  
 Being native burghers of this desert city,  
 Should in their own confines with forkèd heads  
 Have their round haunches gored.

*First Lord.*

Indeed, my lord,  
 The melancholy Jaques grieves at that,  
 And, in that kind, swears you do more usurp  
 Than doth your brother that hath banish'd you.  
 To-day my lord of Amiens and myself  
 Did steal behind him as he lay along  
 Under an oak whose antique root peeps out  
 Upon the brook that brawls along this wood;  
 To the which place a poor sequester'd stag,  
 That from the hunter's aim had ta'en a hurt,  
 Did come to languish, and indeed, my lord,  
 The wretched animal heaved forth such groans,  
 That their discharge did stretch his leathern coat  
 Almost to bursting, and the big round tears  
 Cours'd one another down his innocent nose  
 In piteous chase; and thus the hairy fool,  
 Much marked of the melancholy Jaques,  
 Stood on the extremest verge of the swift brook,

23. *Irks me.*—Gives me pain.

23. *Dappl'd.*—Streaked or spotted.

24. *Burghers.*—Citizens; or, more strictly, persons having the same position in a *town* or *borough*, as citizens have in a *city*.

24. *This desert city.*—The forest.

25. *Confines.*—Bounds.

25. *Forkèd heads.*—Make two syllables of the word forked. The phrase refers to the arrows which had their points barbed, double-pointed like a fish-hook.

26. *Gored.*—Pierced; stabbed; torn.

29. *Usurp.*—To claim authority or power that is not yours by right.

33. *Antique.*—Old.

34. *Brawls.*—Runs noisily.

35. *Sequester'd.*—Separated from his friends.

39. *His leathern coat.*—His skin.

41. *Coursed.*—Followed. It was an ancient belief that deer wept with put to death by hunters.

44. *The extremest verge.*—The very edge; the brink.

Augmenting it with tears.

45

Duke S. But what said Jaques?

Did he not moralize this spectacle?

First Lord. O, yes, into a thousand similes.

First, for his weeping into the needless stream;

"Poor deer," quoth he, "thou mak'st a testament 50

As worldlings do, giving thy sum of more

To that which had too much;" then, being there alone

Left and abandon'd of his velvet friends,

"Tis right," quoth he, "thus misery doth part

The flux of company;" anon, a careless herd, 55

Full of the pasture, jumps along by him

And never stays to greet him; "Ay," quoth Jaques,

"Sweep on, you fat and greasy citizens;

'Tis just the fashion; wherefore do you look

45. *Augmenting*.—Adding to; making fuller.

47. *Moralize*.—To draw a lesson from.

47. *Spectacle*.—Sight.

48. *Similes*.—This word has three syllables. It means *comparisons*; *similar things*; or more particularly here, lessons drawn from the sight just described.

49. *The needless stream*.—The stream *needed* not the tears of the deer, to add to its water.

50. *Quoth*.—An old verb corresponding to the present English *said*; used in 1st and 3d per. sing. *only*.

50. *Testament*.—Will.

51. *Worldlings*.—People whose thoughts and actions are concerned only with *this* world.

53. *Of*.—In modern English the preposition in this place would be *by*.

53. *His*.—When referring to nouns of neuter gender, or to the lower animals, the possessive pronoun *its* is now used. In Shakespeare's time the word *its* had only been lately introduced, and was not considered good English. The word *his* was used as both masculine and neuter.

55. *Flux*.—Literally "flow;" here the word is equivalent to *agreement*, *friendship*, *sympathy*.

55. *Anon*.—Soon; quickly.

58. *Fat and greasy citizens*.—This refers directly to the herd which had left the dying animal in its misery; but indirectly, Jaques is reproving the same kind of conduct, so common amongst mankind.



Upon that poor and broken bankrupt there?"  
 Thus most invectively he pierceth through  
 The body of the country, city, court,  
 Yea, and of this our life, swearing that we  
 Are mere usurpers, tyrants, and what's worse,  
 To fright the animals and to kill them up  
 In their assign'd and native dwelling-place.

*Duke S.* And did you leave him in this contemplation?

*Sec. Lord.* We did, my lord, weeping and commenting  
 Upon the sobbing deer.

*Duke S.* Shew me the place;  
 I love to cope him in these sullen fits,  
 For then he's full of matter.

*First Lord.* I'll bring you to him straight.

## V.

## AS YOU LIKE IT.

## ACT II. SCENE 7.—ORLANDO, DUKE, AND JAUQUES.

[In this scene we are again introduced to the banished duke and his friend in the forest of Ardenne. In addition to the characters we are already acquainted with, we have now to notice two others, Orlando and Ad. Like the two cousins Celia and Rosalind, these two persons had lately chosen to adopt a forest life—Orlando on account of the persecution he suffered at the hands of his elder brother; and Adam, an old servant of the family,

60. *Bankrupt*.—Strictly, this means, one unable to pay his debts.  
 the speech of Jaques it means a sufferer from any cause.

61. *Invectively*.—Harshly; in a satirical or sneering tone.

63. *This our life*.—The forest life they had adopted.

66. *Assign'd*.—Marked out; Jaques implies that the forest was naturally intended for the deer.

67. *Contemplation*.—Reflection; thinking by one's self.

68. *Commenting*.—Making short speeches.

71. *Cope*.—Encounter; engage with.

71. *Sullen*.—Melancholy; dull; low-spirited.

72. *Full of matter*.—Having much to say.

73. *Straight*.—Directly.

account of the love he bore his young master. At the moment when our scene opens, the duke and his friends were sitting down to a repast in the open air, when Orlando comes upon the party, and insists on being supplied with food for his old servant Adam, who had exhausted himself by his noble efforts to serve his master. It will be seen that Orlando's rudeness at the opening of the scene was due to his ignorance of the rank of the persons to whom he spoke; his anxiety for his old servant Adam led him to adopt the tone and manner of a robber, as being the most likely to succeed in the end he had in view, which was to secure refreshment for the old man. When he finds that he is mistaken as to the manners of the company upon whom he has fallen, he readily begs pardon, urging in his defence,

"I thought that all things had been savage here."

Notice, lastly, how the "moralizing" which we had observed was so strong a habit in Jaques, is again indulged in this scene.]

SCENE: *The forest; a table set out; duke and lords like outlaws.*

*Enter ORLANDO.*

*Orl.* Forbear, and eat no more.

*Jaq.* Why, I have eat none yet.

*Orl.* Nor shalt not, till necessity be served.

*Duke S.* Art thou thus boldened, man, by thy distress,  
Or else a rude despiser of good manners, 5  
That in civility thou seem'st so empty?

*Orl.* You touch'd my vein at first; the thorny point  
Of bare distress hath ta'en from me the show  
Of smooth civility: yet am I inland bred  
And know some nurture. But forbear, I say: 10  
He dies that touches any of this fruit  
Till I and my affairs are answered.

*Duke S.* What would you have? Your gentleness shall force  
More than your force move us to gentleness.

*Orl.* I almost die for food; and let me have it. 15

*Duke S.* Sit down and feed, and welcome to our table.

*Orl.* Speak you so gently? Pardon me, I pray you:

7. *You touch'd my vein at first.*—The duke had suggested two explanations of Orlando's rudeness, viz., first, that *distress* was the cause, and, secondly, that he was *wilfully* rude; Orlando explains that the *first* was the true cause.

9. *Inland bred.*—Brought up in society; not reared in the forest.

10. *Nurture.*—Training; education.

12. *Your gentleness shall force.*—"By being gentle yourself you will the more likely obtain gentle treatment from us."

- I thought that all things had been savage here;  
 And therefore put I on the countenance  
 Of stern commandment. But whate'er you are 20  
 That in this desert inaccessible,  
 Under the shade of melancholy boughs,  
 Lose and neglect the creeping hours of time:  
 If ever you have look'd on better days,  
 If ever been where bells have knoll'd to church, 25  
 If ever sat at any good man's feast,  
 If ever from your eyelids wip'd a tear,  
 And know what 'tis to pity and be pitied,  
 Let gentleness my strong enforcement be:  
 In the which hope I blush, and hide my sword. 30
- Duke S.* True is it that we have seen better days,  
 And have with holy bell been knoll'd to church,  
 And sat at good men's feasts, and wip'd our eyes  
 Of drops that sacred pity hath engender'd:  
 And therefore sit you down in gentleness 35  
 And take upon command what help we have  
 That to your wanting may be minister'd.
- Orl.* Then but forbear your food a little while,  
 Whiles, like a dog, I go to find my fawn  
 And give it food. There is an old poor man, 40  
 Who after me hath many a weary step  
 Limp'd in pure love: till he be first suffic'd,  
 Oppress'd with two weak evils, age and hunger,

19. *The countenance*.—The look; the appearance.

21. *Inaccessible*.—Strictly this means "not to be approached;" here, however, it signifies "a place not often visited."

25. *Knoll'd*.—Chimed; tolled.

37. *Minister'd*.—Supplied; given.

39. *Whiles*.—An adverb not used now; equivalent to *whilst*.

39. *Fawn*.—Literally a young deer. Orlando, by speaking of old Adam as his fawn, implies that the affection he has for his faithful servant is like that of a deer for its young.

43. *Two weak evils*.—This phrase does not assert that the two evils, age and hunger, are *weak*; for Orlando says that Adam is *oppressed by them*; the meaning is, that these evils are *weakening* in their effects.

- I will not touch a bit.
- Duke S.* Go, find him out, 45  
And we will nothing waste till your return.
- Orl.* I thank ye; and be blest for your good comfort! [Exit.
- Duke S.* Thou seest we are not all alone unhappy:  
This wide and universal theatre  
Presents more woful pageants than the scene 50  
Wherein we play in.
- Jaq.* All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts, 55  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms.  
And then the whining schoolboy with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover, 60  
Sighing like furnace, with a woful ballad

49. *Theatre*.—A place where plays are acted. The duke compares the world to a theatre, and Jaques the "moralizer" takes up the idea in the speech which follows.
50. *Pageants*.—Shows; processions; in this case, scenes of a *sad* character.
51. *We play in*.—The final *in* is not necessary, as the compound word *wherein* contains it. Shakespeare, as well as other writers of the time, often used similar constructions; such unnecessary words are called *redundant*.
52. *A stage*.—The platform upon which plays are acted is called "the stage."
54. *Exits*.—Goings out; see note 107, § I.
54. *Entrances*.—Comings in; at the head of this scene we see the direction "*enter Orlando*;" such directions are to be found throughout all stage-plays.
56. *Acts*.—Divisions of a play; the usual number of *acts* in a play is five.
57. *Mewling*.—Crying.
58. *Puking*.—Slabbering, as a child.
59. *Satchel*.—The bag in which a schoolboy carries his books.
61. *Like furnace*.—Shakespeare is comparing a lover's sighs to the *nr* heard when a blacksmith blows his fire.

Made to his mistress' eyebrow. Then a soldier,  
 Full of strange oaths and bearded like the pard,  
 Jealous in honour, sudden and quick in quarrel,  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the justice,  
 In fair round belly with good capon lin'd,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances:  
 And so he plays his part. The sixth age shifts  
 Into the lean and slipper'd pantaloon,  
 With spectacles on nose and pouch on side,  
 His youthful hose, well sav'd, a world too wide  
 For his shrunk shank; and his big manly voice,  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans everything.

62. *To his mistress' eyebrow.*—That is, his sweetheart's eyebrow is subject of the lover's ballad.
63. *The pard.*—The leopard.
65. *The bubble reputation.*—The honour of being *talked about*, which, being generally a *lasting* honour, Shakespeare compares to a *bubble*.
67. *Capon.*—A fowl.
69. *Wise saws.*—Short sayings having much meaning; proverbs.
71. *Pantaloons.*—A silly old man.
72. *Pouch.*—A small bag.
73. *Hose.*—Stockings.
74. *Shrunk shank.*—The shank is the leg; when persons grow old limbs *shrink* or become thinner; their "*youthful hose*" as "*a world too wide*."
75. *Childish treble.*—The voice of a child is called "*treble*;" old sometimes lose their deep voices, and speak very much as did when children.
76. *His sound.*—The pronoun *his*, referring to the neuter noun would now be altered to *its*. See note 53, § IV.
78. *Second childishness.*—The habits and conversation of very people are sometimes childish; the last age may therefore be called "*second childishness*."
78. *Oblivion.*—Forgetfulness.
79. *Sans.*—A French word meaning *without*.

*Re-enter ORLANDO with ADAM.*

*Duke S.* Welcome. Set down your venerable burthen, 80  
And let him feed.

*Orl.* I thank you most for him.

*Adam.* So had you need;  
I scarce can speak to thank you for myself.

*Duke S.* Welcome; fall to; I will not trouble you 85  
As yet, to question you about your fortunes.  
Give us some music; and, good cousin, sing.

*Ami. (Song.)* Blow, blow, thou winter wind,  
Thou art not so unkind  
As man's ingratitude; 90  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly!  
Most friendship is feigning, most loving mere folly; 95  
Then, heigh-ho! the holly!  
This life is most jolly.

Freeze, freeze, thou bitter sky,  
That dost not bite so nigh  
As benefits forgot; 100  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remember'd not.

Heigh-ho! sing, heigh-ho! &c.

17. *Good cousin.*—Referring to Amiens; even now the sovereign of England, in state papers, addresses the nobility as "*cousins*."

101. *Warp.*—In freezing, water expands, or swells; frost may therefore be said to *warp* the water, that is, push it out of shape.

103. *Remember'd.*—Remembering; past part, used for the pres.

## VI.

## KING JOHN.

## ACT iii. SCENE 3.—PRINCE ARTHUR'S DEATH PLANNED

[In the play entitled "King John," Shakespeare frames his plot much upon the actual historical events of this king's reign, as upon the connected with the imprisonment and death of Prince Arthur. This prince was the son of John's elder brother Geoffrey; and John is represented both by Shakespeare and in English history, as eagerly desirous of rid himself of his young nephew, whom he looks upon as dangerous to the throne. In a war between England and France, stirred up by agent of the pope of Rome, King John takes Arthur prisoner. Having his nephew in his power, the cruel king next looks about him for some means of putting him to death; and in this scene we have the king broadly suggesting the prince's murder; the person fixed upon for the wicked deed is Hubert de Burgh, who had charge of the unfortunate prince.]

SCENE: *Plains near Algiers; after the battle; the English victorious. Arthur a prisoner.*

*K. John.* Come hither, Hubert. O my gentle Hubert,  
We owe thee much! within this wall of flesh  
There is a soul counts thee her creditor  
And with advantage means to pay thy love;  
And, my good friend, thy voluntary oath  
Lives in this bosom, dearly cherished.  
Give me thy hand. I had a thing to say,  
But I will fit it with some better time.  
By heaven, Hubert, I am almost ashamed  
To say what good respect I have of thee.

2. *We.*—John means himself only. Monarchs use the plural number in speaking of themselves.
2. *This wall of flesh.*—This body.
3. *Creditor.*—One to whom something is owing.
4. *With advantage.*—With interest; with more than you have any claim for.
5. *Thy voluntary oath.*—Thy promise given willingly, without a constraint for.
10. *What good respect, &c.*—"How much I respect thee," using *respect* as a verb; or, "What respect I have for thee," using *respect* as a noun, followed by the preposition *for*—would be the correct construction.

*Iub.* I am much bounden to your majesty.

*John.* Good friend, thou hast no cause to say so yet,  
 But thou shalt have; and creep time ne'er so slow,  
 Yet it shall come for me to do thee good.  
 I had a thing to say, but let it go: 15  
 The sun is in the heaven, and the proud day,  
 Attended with the pleasures of the world,  
 Is all too wanton and too full of gawds  
 To give me audience: if the midnight bell  
 Did, with his iron tongue and brazen mouth, 20  
 Sound on into the drowsy race of night;  
 If this same were a churchyard where we stand,  
 And thou possessed with a thousand wrongs,  
 Or, if that surly spirit, melancholy,  
 Had baked thy blood and made it heavy-thick, 25  
 Which else runs tickling up and down the veins,  
 Making that idiot, laughter, keep men's eyes  
 And strain their cheeks to idle merriment,  
 A passion hateful to my purposes,  
 Or if that thou couldst see me without eyes, 30  
 Hear me without thine ears, and make reply  
 Without a tongue, using conceit alone,

14. *It shall come.*—The time shall come.

18. *Gawds.*—Literally, *ornaments*; here it may fitly be taken to mean *pleasures, shows*.

19. *To give me audience.*—To listen to me.

21. *Sound on, &c.*—This line has been variously altered; some editors give it

“Sound *one* into the drowsy race of night.”

Others put

“Sound *on* into the drowsy ear of night.”

Shakespeare most probably wrote it as we give it; the adverb *on* suggesting the *continuance* of a sound in the night; and the expression *drowsy race* standing for *drowsy course, progress, or time*.

9. *To my purposes.*—In this line John says his purposes, i.e. the murder of Arthur, have no connection with “that idiot laughter;” nor, in fact, with the light of day.

*Using conceit alone.*—*Fancying, imagining, what I have to say.*



Without eyes, ears, and harmful sound of words:  
 Then, in despite of brooded watchful day,  
 I would into thy bosom pour my thoughts:  
 But, ah, I will not! yet I love thee well;  
 And, by my troth, I think thou lov'st me well.

*Hub.* So well, that what you bid me undertake,  
 Though that my death were adjunct to my act,  
 By heaven, I would do it.

*K. John.* Do not I know thou wouldst?  
 Good Hubert, Hubert, Hubert, throw thine eye  
 On yon young boy: I'll tell thee what, my friend,  
 He is a very serpent in my way;  
 And wheresoe'er this foot of mine doth tread,  
 He lies before me; dost thou understand me?  
 Thou art his keeper.

*Hub.* And I'll keep him so,  
 That he shall not offend your majesty.

*K. John.* Death.

*Hub.* My lord?

*K. John.* A grave.

*Hub.* He shall not live.

*K. John.* Enough

I could be merry now. Hubert, I love thee;  
 Well, I'll not say what I intend for thee;  
 Remember.

34. *Brooded*.—Used for brooding, that is, as watchful as a  
 her brood.

35. *Pour my thoughts*.—For twenty lines John has been  
 Hubert for the crime he wishes done, but fears to *spea*  
 he wishes he could impart his meaning to Hubert by o  
 than words.

37. *My troth*.—My faith; my honour.

39. *Adjunct*.—Joined with; followed as a consequence.

47. *Thou art his keeper*.—The tone of the king would supply

VII.  
KING JOHN.

## ACT iii. SCENE 4.—GRIEF OF CONSTANCE.

[The principal character in this scene is Constance, the mother of the young Prince Arthur, whom we have seen a prisoner in the hands of his cruel uncle, King John. Geoffrey, the husband of Constance, father of Arthur, and brother of King John, was dead long before these events took place; we may well understand, therefore, the depth of the grief and despair exhibited in this scene by Constance, who had just discovered the fate of her boy, "the only son of his mother, and she was a widow!" The other persons who speak in this scene are,—Philip, King of France, who had been defeated in the war with England, and who now endeavours to comfort Constance in her sorrow; and Pandulph, the papal legate, that is, agent of the pope of Rome, who also attempts, but vainly, to calm the passionate sorrow of Constance.]

SCENE: *The French king's tent; K. PHILIP and PANDULPH within; enter CONSTANCE.*

*K. Phi.* Look! who comes here! a grave unto a soul;  
Holding the eternal spirit against her will,  
In the vile prison of afflicted breath.  
I prithee, lady, go away with me.

*Const.* Lo, now! now see the issue of your peace. 5

*K. Phi.* Patience, good lady! comfort, gentle Constance!

*Const.* No, I defy all counsel, all redress,  
But that which ends all counsel, true redress,  
Death, death; O amiable, lovely death!  
Arise forth from the couch of lasting night, 10  
Thou hate and terror to prosperity,  
And I will kiss thy detestable bones

1. *A grave unto a soul.*—The body is the fitly dwelling-place of the soul; but, considering the sadness of Constance, bordering on insanity, Shakespeare uses the word *grave*, and, lower down, *prison*, as more suitable than *dwelling*.

3. *Afflicted breath.*—A life full of affliction or distress.

4. *Prithee.*—See note 59, § III.

5. *The issue of your peace.*—What has happened through your first arrangement with England.

7. *Redress.*—Relief; help.

12. *Thy detestable bones.*—When death is pictured, it is always as skeleton.

And put my eyeballs in thy vaulty brows  
 And ring these fingers with thy household worms  
 And stop this gap of breath with fulsome dust  
 And be a carrion monster like thyself;  
 Come, grin on me, and I will think thou smil'st  
 And buss thee as thy wife. Misery's love,  
 O, come to me!

*K. Phi.* O fair affliction, peace!

*Const.* No, no, I will not, having breath to cry:  
 O, that my tongue were in the thunder's mouth;  
 Then with a passion would I shake the world,  
 And rouse from sleep that fell anatomy  
 Which cannot hear a lady's feeble voice,  
 Which scorns a modern invocation.

*Pand.* Lady, you utter madness, and not sorrow.

*Const.* Thou art not holy to belie me so;

13. *Thy vaulty brows.* Vaulty means, rounded as a vault; the phrase refers to the sockets in the skull, in which the eyes are placed

14. *Household worms.*—Worms have been always connected with grave, Death's abode; as in the Book of Job, "Though worms destroy this body." Constance, then, in expressing her desire for death, may very fitly talk of "thy household worms."

15. *Fulsome.*—Horrid; sickening.

16. *A carrion monster.*—Carrion is, literally, putrid flesh; a monster anything frightful; Constance puts the two words together the most horrible description of death she could think of.

17. *Grin on me.*—The human skull has an expression very much like what is called *grinning*; speaking to Death as a *person*, and the person a *skeleton*, Constance's words "grin on me," are more suitable than "smile on me."

18. *Buss thee.*—Kiss thee.

19. *Misery's love.*—Another name Constance gives to Death; just as she before spoke of it as "terror to prosperity."

20. *Fell anatomy.*—Still another name for Death. *Anatomy* is used for *skeleton*, and *fell* means *cruel, barbarous*.

21. *Invocation.*—Address; calling upon.

22. *Thou art not holy.*—A minister of the gospel, as Pandolph was, should be holy; though, it is to be feared, a very large number of Christian ministers, in those days, were by no means so. Constance means "Thou art not speaking like a holy man."

23. *To belie me.*—To say of me that which is not true.

I am not mad; this hair I tear is mine;  
 My name is Constance; I was Geoffrey's wife;      30  
 Young Arthur is my son; and he is lost;  
 I am not mad; I would to heaven I were!  
 For then, 'tis like I should forget myself;  
 O, if I could, what grief should I forget!  
 Preach some philosophy to make me mad,      35  
 And thou shalt be canonized, cardinal;  
 For, being not mad, but sensible of grief,  
 My reasonable part produces reason  
 How I may be deliver'd of these woes,  
 And teaches me to kill or hang myself;      40  
 If I were mad, I should forget my son,  
 Or madly think a babe of clouts were he;  
 I am not mad; too well, too well I feel  
 The different plague of each calamity.  
*Phi.* Bind up those tresses. O, what love I note      45  
 In the fair multitude of those her hairs!  
 Where but by chance a silver drop hath fallen,  
 Even to that drop ten thousand wiry friends  
 Do glue themselves in sociable grief,  
 Like true, inseparable, faithful loves,      50  
 Sticking together in calamity.

---

*Philosophy.*—Wisdom; knowledge.

*Canonized.*—In reciting this line, accent this word on the second syllable, although in prose the accent would be on the first; the word means "*numbered among the saints.*"

*Cardinal.*—In the existing Roman Catholic Church, the highest office next to that of pope. Originally they were inferior to bishops. The word is derived from the Latin *cardo*, a hinge.

*My reasonable part.*—My *mind*; that part of myself which *reasons*.

*A babe of clouts.*—A doll; a figure made up of *clouts*, that is, rags.

*A silver drop.*—A tear.

*Wiry friends.*—The hairs of Constance's head, which are called *friends* because they cling together as friends do.

*Sociable grief.*—The word *sociable* means mixing together in friendship. The phrase "*sociable grief*" implies that Constance's *tears*, which were the signs of her grief, caused her *wiry hairs* to express their sympathy.

*Inseparable.*—Close-sticking; not to be parted.

Bind up your hairs.

*ast.* Yes, that I will; and wherefore will I do it?  
 I tore them from their bonds and cried aloud  
 "O that these hands could so redeem my son,  
 As they have given these hairs their liberty!"  
 But now I envy at their liberty,  
 And will again commit them to their bonds,  
 Because my poor child is a prisoner.  
 And, father cardinal, I have heard you say  
 That we shall see and know our friends in heaven  
 If that be true, I shall see my boy again;  
 For since the birth of Cain, the first male child  
 To him that did but yesterday *suspire*,  
 There was not such a gracious creature born.  
 But now will canker sorrow eat my bud,  
 And chase the native beauty from his cheek,  
 And he will look as hollow as a ghost,  
 As dim and meagre as an *ague's* fit,  
 And so he'll die; and, rising so again,  
 When I shall meet him in the court of heaven  
 I shall not know him; therefore never, never  
 Must I behold my pretty Arthur more!

*Pand.* You hold too heinous a respect of grief.

*Const.* He talks to me that never had a son.

60. *Father cardinal*.—The ministers of the Romish Church  
 "father" by their people; and, on their side, address  
 as "children."

64. *Suspire*.—Breathe; "him that did but yesterday ~~as~~  
 therefore mean a newly-born babe.

66. *Canker sorrow*.—Sorrow that bites, as a canker-worm  
 does the buds of trees.

66. *My bud*.—My boy; the prince Arthur.

69. *Meagre*.—Thin; lean; sickly-looking.

69. *An ague's fit*.—A fit of the ague, which is a kind  
 the appearance spoken of in the preceding note

75. *He talks to me that never had a son*.—The word  
 pronoun, whose antecedent is not the word ~~me~~  
 the line therefore means "He that never had  
*duiph*), talks to me."

*Phi.* You are as fond of grief as of your child.  
*Ans.* Grief fills the room up of my absent child,  
 Lies in his bed, walks up and down with me,  
 Puts on his pretty looks, repeats his words,  
 Remembers me of all his gracious parts, 80  
 Stuffs out his vacant garments with his form;  
 Then, have I reason to be fond of grief?  
 Fare you well; had you such a loss as I,  
 I could give better comfort than you do.  
 I will not keep this form upon my head, 85  
 When there is such disorder in my wit.  
 O Lord! my boy, my Arthur, my fair son!  
 My life, my joy, my food, my all the world!  
 My widow-comfort, and my sorrow's cure!

## VIII.

## KING JOHN.

## ACT IV. SCENE I.—HUBERT AND ARTHUR.

We are now introduced to the young Prince Arthur as a prisoner, about to undergo, at the hands of Hubert, the terrible operation of the destruction of his eyes by the application of red-hot irons. Shakespeare places this scene in an English castle, probably that of Northampton; he is most likely wrong in this, for most historians fix the prince's imprisonment at Falaise, his death at Rouen,—both in Normandy.]

SCENE: *A room in a castle.*

*Enter HUBERT and EXECUTIONERS.*

*Hub.* Heat me these irons hot; and look thou stand  
 Within the arras; when I strike my foot

*His vacant garments.*—Clothes that he had worn, but which were now vacant, that is, *empty*.

*I will not keep this form upon my head.*—We are to imagine Constance tearing off her head-dress as she speaks these words.

*Look thou stand.*—This is instead of "Look that thou stand," or "see that thou stand." The conjunction that is sometimes omitted, even in modern English: as, "Mind you are early."

*Be arras.*—Before paper-hangings were introduced, the rooms of

Upon the bosom of the ground, rush forth,  
And bind the boy which you shall find with me  
Fast to the chair; be heedful; hence, and watch.

*First Exec.* I hope your warrant will bear out the deed.

*Hub.* Uncleanly scruples! fear not you; look to't.

[*Exeunt EXECUTIONERS*]

Young lad, come forth; I have to say with you.

*Enter ARTHUR.*

*Arth.* Good morrow, Hubert.

*Hub.* Good morrow, little prince.

*Arth.* As little prince, having so great a title  
To be more prince, as may be. You are sad.

*Hub.* Indeed, I have been merrier.

*Arth.* Mercy on me!

Methinks nobody should be sad but I;  
Yet, I remember, when I was in France,  
Young gentlemen would be as sad as night,  
Only for wantonness. By my christendom,  
So I were out of prison and kept sheep,

---

the houses of wealthy people were hung with drapery; this called "*the arras*;" it obtained this name from the town of Arras in France, where it was first made; it was sometimes sufficient far from the wall to allow of a person standing behind it.

4. *The boy which*.—In modern English this would be "the boy *who*" the relative pronoun *which* was once used as a masculine feminine, as in many passages of Scripture.

6. *Your warrant*.—Your authority; the power given you by the king.

7. *Scruples*.—Doubts; objections.

11. *As little prince*.—Hubert has been addressing Arthur as "prince," referring to his *size*; Arthur replies by using the words in reference to his *condition*; implying that, being captive, he was not "*much of a prince*."

15. *Methinks*.—From an old Saxon verb, *thincan*, to seem; the therefore means "*it seems to me*."

18. *Wantonness*.—Lit. *pleasure*. Arthur means that young men were put on a sad appearance, only for *fashion*, or because *it was the fashion*.

18. *My christendom*.—My baptism; my christening.

19. *So I were out*.—Understand "*that*" between "*so*" and "*I were out*," note 1.





*Arth.* Have you the heart? When your head did but ach  
 I knit my handkercher about your brows,  
 The best I had, a princess wrought it me,  
 And I did never ask it you again;  
 And with my hand at midnight held your head,  
 And like the watchful minutes to the hour,  
 Still and anon cheer'd up the heavy time,  
 Saying "What lack you?" and "Where lies your grief  
 Or, "What good love may I perform for you?"  
 Many a poor man's son would have lien still  
 And ne'er have spoke a loving word to you;  
 But you at your sick service had a prince.  
 Nay, you may think my love was crafty love  
 And call it cunning; do, an if you will;  
 If heaven be pleased that you must use me ill,  
 Why then you must. Will you put out mine eyes?  
 These eyes that never did nor never shall  
 So much as frown on you.

*Hub.* I have sworn to do it;  
 And with hot irons must I burn them out.

*Arth.* Ah, none but in this iron age would do it!  
 The iron of itself, though heat red-hot,  
 Approaching near these eyes, would drink my tears  
 And quench his fiery indignation  
 Even in the matter of mine innocence;  
 Nay, after that, consume away in rust,

47. *Handkercher*.—Handkerchief.

52. *Anon*.—Quickly.

55. *Lien*.—An instance of an old perfect participle which has chan-  
 Its modern form is *lain*, from the verb *to lie*.

59. *An if you will*.—This means "*if you like*." From the Sax. *gif*  
 give, I grant, we get both the modern *if*, and the older *a*  
 besides the two other forms *gif* and *gin*, which may still  
 heard in some parts. "*An if*" is therefore *redundant* (see  
 note 51), as both represent the same word.

67. *Though heat*.—Used for "*though heated*."

70. *The matter of mine innocence*.—The matter that is a sign of  
 innocence, namely my tears.

71. *Consume away in rust*.—Arthur's tears would not only put

But for containing fire to harm mine eye.  
 Are you more stubborn-hard than hammer'd iron?  
 An if an angel should have come to me  
 And told me Hubert should put out mine eyes, 75  
 I would not have believed him,—no tongue but  
 Hubert's—

b. Come forth. [Stamps.

*Re-enter EXECUTIONERS with a cord, irons, &c.*

Do as I bid you do.

th. O, save me, Hubert, save me! my eyes are out  
 Even with the fierce looks of these bloody men. 80

b. Give me the iron, I say, and bind him here.

th. Alas! what need you be so boisterous-rough?  
 I will not struggle, I will stand stone-still.  
 For heaven's sake, Hubert, let me not be bound;  
 Nay, hear me, Hubert, drive these men away, 85  
 And I will sit as quiet as a lamb;  
 I will not stir, nor wince, nor speak a word,  
 Nor look upon the iron angrily;  
 Thrust but these men away, and I'll forgive you,  
 Whatever torment you do put me to. 90

b. Go, stand within; let me alone with him.

st Exec. I am best pleased to be from such a deed.

[*Exeunt EXECUTIONERS.*

th. Alas, I then have chid away my friend!  
 He hath a stern look, but a gentle heart;  
 Let him come back, that his compassion may 95  
 Give life to yours.

b. Come, boy, prepare yourself.

th. Is there no remedy?

b. None, but to lose your eyes.

fire, but, continuing their application, could cause the iron to  
*rust.*

*An if.*—See note 59.

*Angerly.*—The old form of *angrily*.

*Have chid.*—Another instance of an altered participle; we should  
 now say *have chidden*.

- Arth.* O heaven, that there were but a mote in yours, 1  
 A grain, a dust, a gnat, a wandering hair,  
 Any annoyance in that precious sense!  
 Then feeling what small things are boisterous there,  
 Your vile intent must needs seem horrible.
- Hub.* Is this your promise? go to, hold your tongue. 105
- Arth.* Hubert, the utterance of a brace of tongues  
 Must needs want pleading for a pair of eyes;  
 Let me not hold my tongue, let me not, Hubert;  
 Or, Hubert, if you will, cut out my tongue,  
 So I may keep mine eyes; O, spare mine eyes, 110  
 Though to no use but still to look on you!  
 Lo, by my troth, the instrument is cold  
 And would not harm me.
- Hub.* I can heat it, boy.
- Arth.* No, in good sooth; the fire is dead with grief, 115  
 Being create for comfort, to be used  
 In undeserved extremes; see else yourself;  
 There is no malice in this burning coal;  
 The breath of heaven has blown his spirit out  
 And strew'd repentant ashes on his head. 120

100. *A mote*.—A small particle of dust.

102. *That precious sense*.—The sense of sight.

103. *Boisterous*.—Rough.

104. *Your vile intent*.—Your wicked intention.

105. *Go to*.—This is an old saying, used almost exactly in the same sense as our "no more of that," "say no more." It *always* had a scornful meaning.

106. *A brace*.—Two.

112. *By my troth*.—An old form of oath, equivalent to "by my faith," or to our "on my honour."

115. *In good sooth*.—See note 31.

116. *Being create*.—*Create* is used for *created*; this is quite a mark of Shakespeare's style. See note 67.

120. *Repentant ashes*.—The word *ashes* refers to the change red-hot iron undergoes in cooling. In the phrase "strew repentant ashes on his head," Shakespeare alludes to the custom of penitents covering the head with ashes as a sign of repentance. The name *Ash Wednesday* is derived from this custom.

- Hub.* But with my breath I can revive it, boy.  
*Arth.* An if you do, you will but make it blush  
 And glow with shame of your proceedings, Hubert;  
 Nay, it perchance will sparkle in your eyes;  
 And like a dog that is compell'd to fight, 125  
 Snatch at his master that doth tarre him on.  
 All things that you should use to do me wrong  
 Deny their office; only you do lack  
 That mercy which fierce fire and iron extends,  
 Creatures of note for mercy-lacking uses. 130  
*Hub.* Well, see to live; I will not touch thine eye  
 For all the treasure that thine uncle owes;  
 Yet am I sworn and I did purpose, boy,  
 With this same very iron to burn them out.  
*Arth.* O, now you look like Hubert! all this while 135  
 You were disguised.  
*Hub.* Peace; no more. Adieu.  
 Your uncle must not know but you are dead;  
 I'll fill these doggèd spies with false reports;  
 And, pretty child, sleep doubtless and secure, 140  
 That Hubert, for the wealth of all the world,  
 Will not offend thee.  
*Arth.* O heaven! I thank you, Hubert.

---

122. *An if*.—See note 59.

122. *Make it blush and glow*.—Make it become *red* again, as cooling iron would when *blown*.

124. *Perchance*.—Perhaps.

126. *Tarre him on*.—Urge him on.

130. *Cvatures of note for mercy-lacking uses*.—The creatures here meant are *fire* and *iron*, and Arthur says they are well known as being used for *cruel* purposes.

132. *Thine uncle owes*.—*Owes* is the old form of *owns*.

136. *Disguised*.—Changed; altered in appearance, or in this place more particularly, *altered in character*.

137. *Adieu*.—A form borrowed from the French, answering to our "Good-bye." Its exact meaning is "to God," and it implies "to God's care I leave you."

139. *Doggèd*.—Here used for *dogging*, which means *watching, hunting or following as a dog*.

*Hub.* Silence; no more; go closely in with me;  
Much danger do I undergo for thee.

[*Exe*

## IX.

## KING JOHN.

## ACT IV. SCENES 2, 3.—THE KING'S REMORSE.

[Shortly after the scene between Hubert and Prince Arthur in the Hubert, in the scene which now follows, informs the king of the excited angry temper of the people, who had reason to believe that Arthur had been cruelly murdered. It is, of course, known to the reader that Arthur was not put to death on that occasion, but John was not yet aware of it. His nephew's life had been spared. As is usual with persons of the hard yet cowardly character of this wicked king, he endeavours to shift the blame from himself, and lays all the responsibility on Hubert; a fitting conclusion to his half-expressed promise when the death of the young prince was first mentioned.]

"Hubert I love thee!

Well, I'll not say what I intend for thee!"

It may be remarked, that the manner of Arthur's death, as given in this extract, is contrary to that related by most historians, who state that the prince was murdered in the castle of Rouen, in Normandy, probably by John himself.]

SCENE: *King John's palace—the King alone.*

*Enter HUBERT.*

*Hub.* My lord, they say five moons were seen to-night.  
Four fixèd, and the fifth did whirl about  
The other four in wondrous motion.

*K. John.* Five moons!

*Hub.* Old men and beldams in the streets

144. *Closely*.—Secretly; so as not to be noticed.

1. *Five moons*.—The old historian Holinshed mentions this as a superstition. It is doubtless untrue, but Shakespeare makes use of the story to show us how, in those days, both kings and people were terrified by superstitious tales.

2. *Whirl about*.—The word *about* is here a preposition governing *four*; the meaning, therefore, is not "whirl the other four about," but "whirl around the other four, while they remain in place."

5. *Beldams*.—Lit. "beautiful ladies;" but the word had w

Do prophesy upon it dangerously;  
 Young Arthur's death is common in their mouths;  
 And when they talk of him, they shake their heads  
 And whisper one another in the ear;  
 And he that speaks doth gripe the hearer's wrist; 10  
 Whilst he that hears makes fearful action,  
 With wrinkled brows, with nods, with rolling eyes.  
 I saw a smith stand with his hammer, thus,  
 The whilst his iron did on the anvil cool,  
 With open mouth swallowing a tailor's news; 15  
 Who, with his shears and measure in his hand,  
 Standing on slippers, which his nimble haste  
 Had falsely thrust upon contrary feet,  
 Told of a many thousand warlike French  
 That were embattail'd and rank'd in Kent; 20  
 Another lean unwash'd artificer  
 Cuts off his tale and talks of Arthur's death.

*K. John.* Why seek'st thou to possess me with these fears?  
 Why urgest thou so oft young Arthur's death? [25  
 Thy hand hath murder'd him; I had a mighty cause  
 To wish him dead, but thou hadst none to kill him.

*Hub.* No had, my lord! why, did you not provoke me?

*K. John.* It is the curse of kings to be attended

complete change of meaning before Shakespeare's time; it meant then, and does now, *an old woman, a hag*.

10. *Gripe*.—Clutch; hold tightly; grip.

13. *Thus*.—Imagine Hubert *showing* the king the manner in which the smith stood.

18. *Upon contrary feet*.—The left slipper on the right foot, and the right slipper on the left foot; a sure sign of haste.

20. *Embattail'd*.—Drawn up in fighting order.

21. *Artificer*.—A man who works at a trade.

23. *To possess me*.—To cause me to have.

27. *No had*.—This was a phrase in use in Shakespeare's time, as were also "*no does*," "*no will*," &c. They were used as short answers of surprise. "*No had*," in this place would mean, "*What! had not!*"

27. *Provoke*.—Used not quite as it is now; in this place it means *ur encourage*.

By slaves that take their humours for a warren  
 To break within the sacred house of life,  
 And on the winking of authority  
 To understand a law, to know the meaning  
 Of dangerous majesty, when perchance it frown  
 More upon humour than advis'd respect.

*Hub.* Here is your hand and seal for what I did.

*K. John.* O, when the last account 'twixt heaven and  
 Is to be made, then shall this hand and seal  
 Witness against us to damnation!  
 How oft the sight of means to do ill deeds  
 Make ill deeds done! Hadst not thou been by  
 A fellow by the hand of nature mark'd,  
 Quoted and sign'd to do a deed of shame,  
 This murder had not come into my mind;  
 But, taking note of thy abhor'd aspect,  
 Finding thee fit for hideous villany,  
 Apt, liable to be employ'd in danger,  
 I faintly broke with thee of Arthur's death;  
 And thou, to be endeared to a king,  
 Made it no conscience to destroy a prince.

*Hub.* My lord—

31. *The winking of authority.*—The slightest movement of one in the smallest hint dropped by a king.

34. *Move upon humour than advis'd respect.*—John means that the which he has been saying Hubert misunderstood, might have been caused by sudden change of temper, or humour, rather than by any actual consideration or determination.

35. *Your hand and seal.*—Your warrant; that which the text referred to in § VIII. "*I hope your warrant,*" &c.

40. *Make ill deeds done.*—The word *make* should be *makes*, to agree with its nominative *sight* in the singular. In Shakespeare's concord of number was often violated, even by good writers; a plural word stood close to the verb, as "*deeds*" in this instance.

42. *Quoted.*—Noted; set apart for any particular purpose.

44. *Aspect.*—Accent on the second syllable. "*Abhorred aspect,*" "*hateful features.*"

46. *Liable to be employ'd.*—Well fitted for such a work.

47. *I faintly broke with thee.*—I mentioned the matter faintly, nor plainly.

*John.* Hadst thou but shook thy head or made a pause  
 When I spake darkly what I purposed,  
 Or turn'd an eye of doubt upon my face,  
 As bid me tell my tale in express words, [55  
 Deep shame had struck me dumb, made me break off,  
 And those thy fears might have wrought fears in me;  
 But thou didst understand me by my signs  
 And didst in signs again parley with sin;  
 Yea, without stop, didst let thy heart consent,  
 And consequently thy rude hand to act 60  
 The deed, which both our tongues held vile to name.  
 Out of my sight, and never see me more!  
 My nobles leave me; and my state is brav'd,  
 Even at my gates, with ranks of foreign pow'rs;  
 Nay, in the body of this fleshly land, 65  
 This kingdom, this confine of blood and breath,  
 Hostility and civil tumult reigns  
 Between my conscience and my cousin's death.  
*ab.* Arm you against your other enemies,  
 I'll make a peace between your soul and you; 70  
 Young Arthur is alive; this hand of mine  
 Is yet a maiden and an innocent hand,  
 Not painted with the crimson spots of blood.  
 Within this bosom never enter'd yet  
 The dreadful motion of a murderous thought; 75  
 And you have slander'd nature in my form,

*But shook.*—After *hadst* we should say *shaken*. This is one of the numerous instances of the uncertainty of perfect participles in the poet's time. See § VIII. note 40.

*Darkly.*—Used like *faintly*, in note 47.

*Parley with.*—Talk with; hold converse with.

*Out of my sight, &c.*—This, then, was Hubert's reward! *Before* the deed, John's words had been "*Hubert, I love thee!*"

*My state is brav'd.*—My kingdom is invaded.

*This fleshly land.*

*This kingdom.*

*This confine of blood and breath.*

*of tumult.*

*t maiden hand.*—A hand not practised in crime.

Three phrases by which John describes his own body, which he says is, like his land, in a state



Which, howsoever rude exteriorly,  
Is yet the cover of a fairer mind  
Than to be butcher of an innocent child.

*K. John.* Doth Arthur live? O, haste thee to the peers,  
Throw this report on their incensèd rage,  
And make them tame to their obedience!  
Forgive the comment that my passion made  
Upon thy feature; for my rage was blind,  
And foul imaginary eyes of blood  
Presented thee more hideous than thou art.  
O, answer not, but to my closet bring  
The angry lords with all expedient haste.  
I conjure thee but slowly; run more fast.

[*Exe*

SCENE 3: *Before the castle.*

*Enter ARTHUR, on the walls.*

*Arth.* The wall is high, and yet will I leap down;  
Good ground, be pitiful, and hurt me not!  
There's few or none do know me; if they did,  
This ship-boy's semblance hath disguis'd me quit  
I am afraid; and yet I'll venture it.  
If I get down, and do not break my limbs,  
I'll find a thousand shifts to get away;  
As good to die and go, as die and stay.

[*Leaps*

O me! my uncle's spirit is in these stones;  
Heaven take my soul, and England keep my b

77. *Exteriorly.*—On the outside. John had referred to  
“abhorred aspect;” Hubert here admits that his bo  
handsome.

80. *The peers.*—The nobility who had forsaken John.

89. *Conjure thee.*—Earnestly beg thee; beseech thee.

93. *Ship-boy's semblance.*—The dress of a sailor-boy, which Ar  
put on.

98. *My uncle's spirit.*—Alluding to the stony heart of King

## X.

## KING RICHARD II.

## ACT I. SCENE 3.—BANISHMENT OF BOLINGBROKE.

In this scene is narrated the banishment of Henry Bolingbroke by his cousin, King Richard the Second. Bolingbroke had quarrelled with the Duke of Norfolk, and, according to a custom of those times, the king had appointed the two noblemen should decide their quarrel by single combat, in other words, by fighting. On the occasion of the combat, however, he suddenly put a stop to the proceedings, and banished both men from the kingdom, Norfolk for life, and Bolingbroke for ten years. Among the nobility present on this occasion was John of Gaunt, Duke of Lancaster, the father of Bolingbroke, and uncle to King Richard; throughout the scene he will be called Gaunt. There are two other persons who are included in this scene, namely, the Duke of Aumerle, a cousin of Bolingbroke and of the king, and the Lord Marshal, the officer who had charge of the arrangements for the combat which was to have taken place.]

SCENE: *The lists at Coventry.*

*Rich.* Draw near,

And list what with our council we have done.

For that our kingdom's earth should not be soil'd

With that dear blood which it hath fostered;

Therefore we banish you our territories;

5

You, cousin Hereford, upon pain of life,

Till twice five summers have enrich'd our fields,

Shall not regret our fair dominions,

But tread the stranger paths of banishment.

*King.* Your will be done; this must my comfort be,

10

That sun that warms you here shall shine on me;

And those his golden beams to you here lent,

Shall point on me and gild my banishment.

*Rich.* (*To Gaunt.*) Uncle, even in the glasses of thine eyes

I see thy grievèd heart; thy sad aspect

15

*For that.*—Equal to "so that," "in order that," or in one word "because."

*Fostered.*—Reared; brought up as a child.

*Regret.*—Literally, greet again; that is, return to.

*Thy sad aspect.*—Thy sorrowful looks; accent the word aspect on the second syllable.

Hath from the number of his banish'd years  
Pluck'd four away. (*To Boling.*) Six frozen  
spent,

Return with welcome home from banishment.

*Boling.* How long a time lies in one little word!

Four lagging winters and four wanton springs  
End in a word; such is the breath of kings.

*Gaunt.* I thank my liege, that in regard of me  
He shortens four years of my son's exile;  
But little vantage shall I reap thereby;  
For, ere the six years that he hath to spend  
Can change their moons and bring their times  
My oil-dried lamp and time-bewasted light  
Shall be extinct with age and endless night;  
My inch of taper will be burnt and done,  
And blindfold death not let me see my son.

*K. Rich.* Why, uncle, thou hast many years to live.

*Gaunt.* But not a minute, king, that thou canst give;  
Shorten my days thou canst with sullen sorrow  
And pluck nights from me, but not lend a mor  
Thou canst help time to furrow me with age,  
But stop no wrinkle in his pilgrimage;  
Thy word is current with him for my death,  
But dead, thy kingdom cannot buy my breath.

*K. Rich.* Thy son is banish'd upon good advice,

22. *My liege.*—My lord. See § III. note 23.

24. *Vantage.*—Gain; the word is now generally written *advantage*.

28. *Extinct.*—Gone out; Gaunt has just compared life to a light; death may therefore justly be regarded as extinction, or putting out, of the lamp.

29. *Inch of taper.*—Comparing his life to a taper, or candle, implies, by using the word *inch*, that he has not long to live.

35. *Furrow me.*—Make *furrows* or wrinkles, as a plough does in the field, and as age does on the forehead.

37. *Thy word is current with him.*—The word *current* means continuing; a person's word is current, when it is accepted or reliable; Gaunt therefore means that the king's word will be sufficient to bring about his (Gaunt's) death.

39. *Upon good advice.*—This does not necessarily imply that

Whereto thy tongue a party-verdict gave ; 40

Why at our justice seem'st thou then to lour?

*Gaunt.* Things sweet to taste prove in digestion sour.

You urg'd me as a judge ; but I had rather

You would have bid me argue like a father.

O, had it been a stranger, not my child, 45

To smooth his fault I should have been more mild ;

A partial slander sought I to avoid,

And in the sentence my own life destroy'd.

Alas, I look'd when some of you should say,

I was too strict to make mine own away ; 50

But you gave leave to my unwilling tongue,

Against my will to do myself this wrong.

*K. Rich.* Cousin, farewell ; and, uncle, bid him so,

Six years we banish him, and he shall go.

[*Exeunt K. RICHARD and his train.*]

*Aun.* Cousin, farewell ; what presence must not know, 55

From where you do remain let paper show.

*Mar.* My lord, no leave take I ; for I will ride,

As far as land will let me, by your side.

*Gaunt.* O, to what purpose dost thou hoard thy words,

That thou return'st no greeting to thy friends ? 60

*Boling.* I have too few to take my leave of you,

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had been *advised* by others to banish his cousin ; but rather that he did it after due consideration, not hastily.

40. *A party-verdict.*—A verdict, or judgment, on the same side, or part.

41. *To lour.*—To frown ; to look dissatisfied.

47. *A partial slander.*—This is an instance of a peculiarity of Shakespeare's style ; he places an adjective before a noun, without implying that qualification which the adjective seems to carry with it. Thus here, we are not to understand a *partial*, or *partly-formed* slander ; but a slander which should have the effect of accusing him of *partiality* towards his son. See § V. note 43.

50. *To make mine own away.*—To put an end to mine own life, or happiness, by taking part in banishing my son.

55. *Presence.*—The court, or surroundings of the king, was called "the presence."

When the tongue's office should be prodigal

To breathe the abundant dolour of the heart

*Gaunt.* Thy grief is but thy absence for a time.

*Boling.* Joy absent, grief is present for that time.

*Gaunt.* What is six winters? they are quickly gone

*Boling.* To men in joy; but grief makes one hour

*Gaunt.* Call it a travel that thou tak'st for pleasure

*Boling.* My heart will sigh when I miscall it so,

Which finds it an enforced pilgrimage.

*Gaunt.* The sullen passage of thy weary steps

Esteem as foil wherein thou art to set

The precious jewel of thy home return.

*Boling.* Nay, rather, every tedious stride I make

Will but remember me what a deal of world

I wander from the jewels that I love.

Must I not serve a long apprenticeship

To foreign passages, and in the end,

Having my freedom, boast of nothing else

But that I was a journeyman to grief?

*Gaunt.* All places that the eye of heaven visits

Are to a wise man ports and happy havens.

Teach thy necessity to reason thus;

There is no virtue like necessity.

62. *Prodigal*.—Generally the word means *wasteful*, *extravagant* rather means *bountiful*, *not stinting*.

63. *Abundant dolour*.—Great grief.

66. *What is six winters*.—The word "*is*" must not be considered false concord because "*winters*" is plural; rather look at the phrase "*six winters*" as *one* period of time, and therefore Thus, there is nothing wrong in the sentence "*Ten years enough*."

72. *Foil*.—The metal case, or *setting*, in which precious stones are placed, in using them as ornaments. Bolingbroke's exile is the *foil*, his return the *jewel*.

75. *Remember me*.—Put me in remembrance; remind me.

80. *A journeyman*.—A man who, having fully learned his trade by the day. The word is very appropriate here; for Bolingbroke has been saying that he would serve such a long apprenticeship during his exile, that, on his return, he would be a journeyman to grief.

Think not the king did banish thee, 85  
 But thou the king. Woe doth the heavier sit,  
 Where it perceives it is but faintly borne.  
 Go, say I sent thee forth to purchase honour  
 And not the king exil'd thee; or suppose  
 Devouring pestilence hangs in our air 90  
 And thou art flying to a fresher clime;  
 Look, what thy soul holds dear, imagine it  
 To lie that way thou go'st, not whence thou comest;  
 Suppose the singing birds musicians, [95  
 The grass whereon thou tread'st the presence strew'd,  
 The flowers fair ladies, and thy steps no more  
 Than a delightful measure or a dance;  
 For gnarling sorrow hath less power to bite  
 The man that mocks at it and sets it light.  
 Oling. O, who can hold a fire in his hand 100  
 By thinking on the frosty Caucasus?  
 Or cloy the hungry edge of appetite  
 By bare imagination of a feast?  
 Or wallow naked in December's snow  
 By thinking on fantastic summer's heat? 105  
 O, no! the apprehension of the good  
 Gives but the greater feeling to the worse;

1. *The presence strew'd.*—The room in which the king received his nobles and their ladies was the "*presence-chamber*;" in those days it was *streued* with rushes.

2. *Gnarling sorrow.*—Snarling, growling, as a dog before it bites.

3. *The frosty Caucasus.*—A range of mountains between the Black and Caspian seas. Bolingbroke now gives a beautiful reply to the well-meant advice of his father. He had been urged to *imagine* his banishment to be liberty, and that would make it equal to liberty; he now shows how impossible that would be to him.

4. *Cloy.*—Satisfy, as food does a hungry man.

5. *Wallow.*—Roll; stretch out the body.

6. *The apprehension of the good.*—The thorough understanding, or grasping, in the mind, of the good I leave behind. The two lines may be paraphrased thus: "Troubles of any kind seem all the greater, from the recollection we have of happier times which can no more be ours."

Fell sorrow's tooth doth never rankle more  
 Than when he bites, but lanceth not the so  
*Gaunt.* Come, come, my son, I'll bring thee on th  
 Had I thy youth and cause, I would not st  
*Boling.* Then, England's ground, farewell; sweet  
 My mother, and my nurse, that bears me;  
 Where'er I wander, boast of this I can,  
 Though banish'd, yet a true-born Englishm

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 XI.

## KING RICHARD II.

## ACT II. SCENE I.—DEATH OF JOHN OF GA

[The aged John of Gaunt did not live to see again the son banished in the last scene. We come now to Shakespeare's death-bed. He is represented as discussing with his brother, the Duke of York, the wretched state of the country, a consequence about by the follies and misgovernment of their nephew, King Bolingbroke. In the course of their conversation the king himself enters, and utters some earnest words of advice to the misguided monarch, which he seen, receives them with anything but the reverence they deserve.]

SCENE: *Ely House.*

*Gaunt.* Will the king come, that I may breathe  
 In wholesome counsel to his unstaid youth  
*York.* Vex not yourself, nor strive not with your  
 For all in vain comes counsel to his ear.  
*Gaunt.* O, but they say the tongues of dying men  
 Enforce attention like deep harmony;  
 Where words are scarce, they are seldom s  
 For they breathe truth that breathe their w  
 He that no more must say is listened more

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108. *Fell.*—Cruel, savage.

113. *My mother and my nurse.*—Affectionate names which he gives to his native land.

2. *Unstaid.*—Not steady; changeable.

9. *Is listened more.*—In Shakespeare's time the verb *listen* was used transitively, as "*I listened him;*" and, in the 1

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- Than they whom youth and ease have taught to glose; 10  
 More are men's ends mark'd than their lives before;  
 The setting sun, and music at the close,  
 As the last taste of sweets, is sweetest last,  
 Writ in remembrance more than things long past;  
 Though Richard my life's counsel would not hear, 15  
 My death's sad tale may yet undeaf his ear.
- ork. No; it is stopp'd with other flattering sounds,  
 As praises, of whose taste the wise are fond,  
 Lascivious metres, to whose venom sound  
 The open ear of youth doth always listen; 20  
 Report of fashions in proud Italy,  
 Whose manners still our tardy apish nation  
 Limpes after in base imitation.  
 Where doth the world thrust forth a vanity—  
 So it be new, there's no respect how vile— 25  
 That is not quickly buzz'd into his ears?  
 Then all too late comes counsel to be heard,  
 Where will doth mutiny with wit's regard.  
 Direct him not whose way himself will choose;  
 'Tis breath thou lack'st, and that breath wilt thou lose. 30
- unt. Methinks I am a prophet new inspired

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*was listened by me;*" now we should use it intransitively, followed by the preposition *to*; in this place understand "*Is listened to more.*"

- . *To glose.*—To be talkative.
- . *Writ.*—An old participle, which we now alter to *written*.
- . *Undeaf his ear.*—Cause him to listen; open his ear.
- . *Lascivious metres.*—Poems having a tendency to do harm to those who read them.
- . *Venom.*—Poisonous; by reading bad books the *mind* may be, as it were, poisoned.
- . *Tardy.*—Slow.
- . *Apish.*—Like an ape, which is an animal much given to *imitate*, or *copy*, what it sees men do.
- . *There's no respect.*—Used in the same way as our "*It is no matter;*" "*It is of no consequence.*"

*Where will doth mutiny with wit's regard.*—This line may be paraphrased thus:—"Where the temper of the scholar fights against the wisdom of the teacher."



And thus expiring do foretell of him;  
 His rash fierce blaze of riot cannot last,  
 For violent fires soon burn out themselves;  
 Small showers last long, but sudden storms are short;  
 He tires betimes that spurs too fast betimes;  
 With eager feeding food doth choke the feeder;  
 Light vanity, insatiate cormorant,  
 Consuming means, soon preys upon itself.  
 This royal throne of kings, this sceptr'd isle,  
 This earth of majesty, this seat of Mars,  
 This other Eden, demi-paradise,  
 This fortress built by Nature for herself  
 Against infection and the hand of war,  
 This happy breed of men, this little world,  
 This precious stone set in the silver sea,  
 Which serves it in the office of a wall  
 Or as a moat defensive to a house,  
 Against the envy of less happier lands,  
 This blessed plot, this earth, this realm, this England  
 This nurse, this teeming womb of royal kings,  
 Fear'd by their breed and famous by their birth,  
 Renowned for their deeds as far from home,

38. *Insatiate cormorant*.—*Insatiate* means *never satisfied*; the is a voracious bird that preys upon fish. The word is for a *glutton*.

40. *This royal throne of kings*.—By these words, and equally beautiful expressions in the next twenty refers to the land of *England*.

41. *This seat of Mars*.—In ancient mythology, Mars was Jupiter and Juno, and the god of war. See § II.

42. *This other Eden*.—Comparing England to the Garden of Eden, which Adam and Eve lived before sin and uncleanliness in this world.

42. *Demi-paradise*.—*Half-paradise*; Gaunt implies, in land, that it is *half* as good as paradise.

46. *Set in the silver sea*.—Alluding to the fact that England is surrounded by the sea, and therefore has the sea all round it, as a moat.

48. *A moat*.—A deep ditch, filled with water, for the defence of a castle or town. In olden times, generally had defence.

For Christian service and true chivalry,  
 As is the sepulchre in stubborn Jewry 55  
 Of the world's ransom, blessed Mary's Son,  
 This land of such dear souls, this dear dear land,  
 Dear for her reputation through the world,  
 Is now leased out, I die pronouncing it,  
 Like to a tenement or pelting farm. 60  
 England, bound in with the triumphant sea,  
 Whose rocky shore beats back the envious siege  
 Of watery Neptune, is now bound in with shame,  
 With inky blots, and rotten parchment bonds;  
 That England, that was wont to conquer others, 65  
 Hath made a shameful conquest of itself.  
 Ah, would the scandal vanish with my life,  
 How happy then were my ensuing death!

*Enter KING RICHARD.*

*York.* The king is come; deal mildly with his youth;

For young hot colts being raged do rage the more. 70

*K. Rich.* What comfort, man? how is't with aged Gaunt?

*Gaunt.* O, how that name befits my composition!

54. *Chivalry*.—The duty and conduct of a knight. Every knight was expected to show that he deserved his title, by being *brave* and *good*; this was called *chivalry*.

55. *The sepulchre in stubborn Jewry*.—The tomb of our Saviour. *Jewry* is *Judea*.

56. *The world's ransom*.—The world's Redeemer.

59. *Leased out*.—Let out to tenants, as land is.

60. *A tenement*.—Anything held by a tenant, as land or houses.

60. *Pelting farm*.—Paltry farm.

63. *Watery Neptune*.—The sea. In mythology (see § III. note 39) Neptune was the son of Saturn, and god of the sea.

64. *Rotten parchment bonds*.—When land is leased to a tenant, the agreement, or *bond*, is written on parchment; Gaunt has been saying that he looked upon England as *leased out* like a farm; and now says that instead of boasting of her being bounded only by the sea, he is sorry to say she is bound by *parchment bonds*.

72. *How that name befits my composition*.—The word Gaunt, besides being a proper noun, is also an adjective, meaning *thin*; John Gaunt means, therefore, that his name was a fitting one, as was "*gaunt*" in being old and ill.

Old Gaunt indeed, and gaunt in being old;  
 Within me grief hath kept a tedious fast;  
 And who abstains from meat that is not gaunt?  
 For sleeping England long time have I watch'd;  
 Watching breeds leanness, leanness is all gaunt;  
 The pleasure that some fathers feed upon,  
 Is my strict fast; I mean, my children's looks;  
 And thereip fasting, hast thou made me gaunt;  
 Gaunt am I for the grave, gaunt as a grave,  
 Whose hollow womb inherits nought but bones.

*K. Rich.* Can sick men play so nicely with their names?

*Gaunt.* No, misery makes sport to mock itself;  
 Since thou dost seek to kill my name in me,  
 I mock my name, great king, to flatter thee.

*K. Rich.* Should dying men flatter with those that live?

*Gaunt.* No, no, men living flatter those that die.

*K. Rich.* Thou, now a-dying, say'st thou flatterest me.

*Gaunt.* O, no! thou diest, though I the sicker be.

*K. Rich.* I am in health, I breathe, and see thee ill.

*Gaunt.* Now he that made me knows I see thee ill;

Ill in myself to see, and in thee seeing ill.  
 Thy death-bed is no lesser than thy land  
 Wherein thou liest in reputation sick;  
 And thou, too careless patient as thou art,  
 Commit'st thy anointed body to the cure  
 Of those physicians that first wounded thee;

79. *Is my strict fast.*—A fast is the abstaining from food and  
 Gaunt says he has to fast from what would be his gre  
 sure, namely, the company of his son.

93. *Ill in myself to see, &c.*—This means "I see thee ill,  
 of the words; that is, I that sec thee am ill, and  
 state of illness thyself."

94. *Thy death-bed is no lesser than thy land.*—You have y  
 dom for your death-bed.

95. *In reputation sick.*—Ill in character; out of favour v

97. *Thy anointed body.*—A king is anointed with  
 office. Hence we often hear such phrases as

98. *Those physicians that first wounded thee.*—Th  
 king had chosen,

A thousand flatterers sit within thy crown,  
 Whose compass is no bigger than thy head; 100  
 And yet, incagéd in so small a verge,  
 The waste is no whit lesser than thy land.  
 O had thy grandsire with a prophet's eye  
 Seen how his son's son should destroy his sons,  
 From forth thy reach he would have laid thy shame, 105  
 Deposing thee before thou wert possess'd,  
 Which art possess'd now to depose thyself.  
 Why, cousin, wert thou regent of the world,  
 It were a shame to let this land by lease;  
 But for thy world enjoying but this land, 110  
 Is it not more than shame to shame it so?  
 Landlord of England art thou now, not king;  
 Thy state of law is bonds slave to the law;  
 And thou—  
*Rich.* A lunatic lean-witted fool, 115  
 Presuming on an ague's privilege,  
 Darest thou with thy frozen admonition  
 Make pale our cheek, chasing the royal blood  
 With fury from his native residence.

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*Compass.*—Measure round.

*So small a verge.*—Verge means boundary.

*Thy grandsire.*—Edward the Third.

*Should destroy his sons.*—Thomas of Woodstock, Duke of Gloucester, one of Edward III.'s sons, was, according to Holinshed, put to death by order of Richard II. in 1397; then there was Gaunt himself, dying of grief for the loss of his son.

*Before thou wert possess'd.*—Before you came to the throne.

*Which art possess'd.*—Which used for *who*; *possessed* in this place means "*possessed by some evil spirit*;" *mad*.

*Regent.*—Ruler.

*And thou.*—Here the king stops him, and, taking these two words, as it were, into his own mouth, adds the remainder of the line, and turns the description on Gaunt.

*Lunatic.*—Insane; mad.

*An ague's privilege.*—The liberty of speech often allowed to those who are sick.

*Our cheek.*—Royal personages use the plural number. See § VI. note 2.

Now by my seat's right royal majesty,  
Wert thou not brother to great Edward's son,  
This tongue that runs so roundly in thy head  
Should run thy head from thy unreverent shoulders.

*Gaunt.* O, spare me not, my brother Edward's son,  
For that I was his father Edward's son;  
That blood already, like the pelican,  
Hast thou tapp'd out and drunkenly carous'd;  
My brother Gloucester, plain well-meaning soul,  
Whom fair befall in heaven 'mongst happy souls!  
May be a precedent and witness good  
That thou respect'st not spilling Edward's blood;  
Join with the present sickness that I have;  
And thy unkindness be like crooked age,  
To crop at once a too long wither'd flower.  
Live in thy shame, but die not shame with thee!  
These words hereafter thy tormentors be!  
Convey me to my bed, then to my grave;  
Love they to live that love and honour have.

[*Exit, carried by his attendants*]

*K. Rich.* And let them die that age and sullens have;

For both hast thou, and both become the grave.

*York.* I do beseech your majesty, impute his words

To wayward sickness and age in him;

He loves you, on my life, and holds you dear

As Harry Duke of Hereford, were he here.

*K. Rich.* Right, you say true; as Hereford's love, so his; 141

As theirs, so mine; and all be as it is.

121. *Great Edward's son.*—Edward III.'s son, Edward the Black Prince this King Richard's father.

126. *The pelican.*—A large bird with a pouch from which it supplies its young with water.

128. *My brother Gloucester.*—Thomas of Woodstock. See note 104.

130. *A precedent.*—An event which, *going before*, may be referred to on similar occasions afterwards.

144. *As Harry Duke of Hereford.*—The banished Bolingbroke.

145. *As Hereford's love, so his.*—The king purposely alters the meaning of his uncle's words. York meant that Gaunt loved Richard much as he loved his own son Henry.

*Enter* NORTHUMBERLAND.

My liege, old Gaunt commends him to your majesty.

*h.* What says he?

Nay, nothing; all is said;

His tongue is now a stringless instrument; 150

Words, life and all, old Lancaster hath spent.

Be York the next that must be bankrupt so;

Though death be poor, it ends a mortal woe.

*h.* The ripest fruit first falls, and so doth he;

His time is spent, our pilgrimage must be. 155

## XII.

## KING RICHARD II.

## ACT III. SCENE 2.—THE KING'S DESPAIR.

the death of John of Gaunt, his son Henry Bolingbroke returned to claim his father's titles and estates. Landing at Ravenspurgh, a Yorkshire, that has long since disappeared under the constant action waves of the North Sea, Bolingbroke soon found himself at the head of a body of discontented nobles and their followers. Perceiving how would be, in the dissatisfied state of the country, to secure the throne for himself, he made open war upon King Richard. The king found himself by almost the whole of his nobility; and in this scene he is introduced as sunk in deep despair on receipt of intelligence that even those most depended upon had forsaken him and joined with Bolingbroke. King Richard, the other characters in this scene are the Duke of York, son of the Duke of York and cousin of the king, the Bishop of Exeter and Sir Stephen Scroop.]

SCENE: *The coast of Wales.*

Where is the duke my father with his power?

*h.* No matter where; of comfort no man speak;

Let's talk of graves, of worms, and epitaphs;

Make dust our paper, and with rainy eyes

Write sorrow on the bosom of the earth; 5

*liege.*—See § III, note 28.

*Lancaster.*—John of Gaunt's title was Duke of Lancaster.

*his power.*—With his army.

*pts.*—Inscriptions on gravestones. In suggesting such a subject Richard implies that he has no hope left.

Let's choose executors, and talk of wills;  
 And yet not so, for what can we bequeath  
 Save our deposed bodies to the ground?  
 Our lands, our lives, and all are Bolingbroke's,  
 And nothing can we call our own but death 10  
 And that small model of the barren earth  
 Which serves as paste and cover to our bones.  
 For God's sake, let us sit upon the ground,  
 And tell sad stories of the death of kings;  
 How some have been deposed; some slain in war; 15  
 Some haunted by the ghosts they have deposed;  
 Some poison'd by their wives; some sleeping killed;  
 All murder'd; for within the hollow crown  
 That rounds the mortal temples of a king  
 Keeps Death his court, and there the antic sits, 20  
 Scoffing his state and grinning at his pomp,  
 Allowing him a breath, a little scene,  
 To monarchize, be fear'd, and kill with looks,  
 Infusing him with self and vain conceit,  
 As if this flesh which walls about our life 25

6. *Executors*.—Persons appointed to see that the terms of a person's will are properly carried out.
7. *Bequeath*.—Leave to others in our will.
11. *Small model*.—That small portion of earth, which, covering our bodies in the grave, is raised into a mound the length of a man.
16. *The ghosts they have deposed*.—To *depose* is to *put down*; no one ever *deposed a ghost*; Shakespeare means us to understand “the ghosts of those they have deposed.” The sentence is elliptical.
19. *Rounds*.—Used here as a verb; equal to *surrounds*.
20. *The antic*.—In old plays the fool or buffoon, who played fantastic tricks, was called *the antic*; Shakespeare here uses the word as a fitting name for *Death*, whom he represents as *scoffing* and *grinning*.
21. *Scoffing his state*.—The verb *scoffing* is here used transitively; to modernize the construction we must understand the preposition *at* after *scoffing*.
23. *To monarchize*.—To act the monarch, or king.
25. *Which walls about our life*.—Which is, as it were, a case, or fence, in which our life is placed. Shakespeare thinks of life as *being apart from, and independent of, the body*.

- Were brass impregnable, and humour'd thus,  
Comes at the last and with a little pin  
Bores through his castle wall, and farewell king!  
Cover your heads, and mock not flesh and blood  
With solemn reverence; throw away respect, 30  
Tradition, form, and ceremonious duty,  
For you have but mistook me all this while;  
I live with bread like you, feel want,  
Taste grief, need friends; subjected thus,  
How can you say to me, I am a king? 35
- r.* My lord, wise men ne'er sit and wail their woes,  
But presently prevent the ways to wail.  
To fear the foe, since fear oppresses strength,  
Gives in your weakness strength unto your foe,  
And so your follies fight against yourself. 40  
Fear, and be slain; no worse can come to fight;  
And fight and die is death destroying death;  
Where fearing dying pays death servile breath.
- m.* My father hath a power; inquire of him; 45  
And learn to make a body of a limb.
- Rich.* Thou chid'st me well; proud Bolingbroke, I come  
To change blows with thee for our day of doom.  
This ague-fit of fear is over blown;  
An easy task it is to win our own.

*Impregnable.*—Not to be pierced.

*Cover your heads.*—His attendants were standing with bare heads;  
Richard bids them put on their hats, since he was no longer king.

*Have mistook.*—An instance of an old participle which has changed;  
we now say *mistaken*, using *mistook* as a past tense.

*Where fearing dying pays death servile breath.*—This line may be  
paraphrased thus:—"To fear death is to act towards him as a  
slave to his master."

*Hath a power.*—Hath troops; see note 1.

*Make a body of a limb.*—A limb is *part* of a body. Aumerle means,  
"My father's men will form one limb, as it were, of your army;  
try and raise the remainder."

*To win our own.*—Alluding to the fact that he was fighting to  
recover that which was his own, and not to take anyone's else.



- Say, Scroop, where lies our uncle with his power? 50  
 Speak sweetly, man, although thy looks be sour.  
*Scroop.* Men judge by the complexion of the sky  
 The state and inclination of the day;  
 So may you by my dull and heavy eye,  
 My tongue hath but a heavier tale to say. 55  
 I play the torturer, by small and small  
 To lengthen out the worst that must be spoken;  
 Your Uncle York is join'd with Bolingbroke,  
 And all your northern castles yielded up,  
 And all your southern gentlemen in arms 60  
 Upon his party.
- K. Rich.* Thou hast said enough.  
 (*To Aumerle.*) Beshrew me, cousin, which didst lead me forth  
 Of that sweet way I was in to despair!  
 What say you now? what comfort have we now? 65  
 By heaven, I'll hate him everlastingly  
 That bids me be of comfort any more.  
 Go to Flint castle; there I'll pine away;  
 A king, woe's slave, shall kingly woe obey.  
 That power I have, discharge; and let them go 70  
 To ear the land that hath some hope to grow,  
 For I have none; let no man speak again  
 To alter this, for counsel is but vain.
- Aum.* My liege, one word.
- K. Rich.* He does me double wrong, 75

50. *Our uncle.*—This is the royal *we*; see § VI. note 2.

59. *And all your northern castles yielded up.*—There is no verb in this line; going back, we find the verb *is* in the preceding line; Shakespeare intends us to understand a corresponding verb, *viz.* *are* in this and the following line. It is quite in Shakespeare's style.

61. *Upon his party.*—Upon his side.

63. *Beshrew me.*—May evil come to me; may I be cursed.

64. *Of that sweet way.*—In Richard's frame of mind despair was *sweet* to him; he wanted no one to offer him consolation; he therefore rebukes Aumerle for leading him out of despair for the moment.

71. *To ear the land.*—To till, or plough, the land. *Sax. erian.*

74. *My liege.*—See § III. note 28.

That wounds me with the flatteries of his tongue.  
 Discharge my followers; let them hence away,  
 From Richard's night to Bolingbroke's fair day.

[*Exeunt.*]

## XIII.

## KING RICHARD II.

## ACT V. SCENE 5.—RICHARD IN PRISON.

The misfortunes which we saw King Richard bewailing in our last scene, are quickly followed by his imprisonment in Pomfret Castle, while Bolingbroke ascended the throne by the title of Henry IV. The account given by Shakespeare of Richard's death is that he was murdered by Sir Pierce Exton; the actual circumstances of his death are very uncertain; some historians are in the main with Shakespeare's narrative; others maintain that the prisoned king died of starvation, either through the intentional cruelty of his jailers, or through his own obstinacy in refusing food; while it has also been stated that he escaped, and died in Scotland.]

SCENE: *Pomfret Castle.*

*Rich.* I have been studying how I may compare  
 This prison where I live unto the world;  
 And for because the world is populous  
 And here is not a creature but myself,  
 I cannot do it; yet I'll hammer it out. 5  
 My brain I'll prove the female to my soul,  
 My soul the father; and these two beget  
 A generation of still-breeding thoughts,  
 And these same thoughts people this little world,  
 In humours like the people of this world, 10  
 For no thought is contented. The better sort,  
 As thoughts of things divine, are intermix'd

*For because.*—Each of these words has the same meaning; the expression is *redundant*. See § V. note 51.

*In humours like the people of this world.*—"My thoughts, with which I people my prison-world, are like the people of the outside world," *for no thought is contented.*

With scruples, and do set the word itself  
 Against the word;  
 As thus, "Come, little ones," and then again 15  
 "It is as hard to come as for a camel  
 To thread the postern of a small needle's eye."  
 Thoughts tending to ambition, they do plot  
 Unlikely wonders; how these vain weak nails  
 May tear a passage through the flinty ribs 20  
 Of this hard world, my ragged prison walls,  
 And, for they cannot, die in their own pride.  
 Thoughts tending to content flatter themselves  
 That they are not the first of fortune's slaves,  
 Nor shall not be the last; like silly beggars 25  
 Who sitting in the stocks refuge their shame,  
 That many have and others must sit there;  
 And in this thought they find a kind of ease,  
 Bearing their own misfortunes on the back  
 Of such as have before endur'd the like. 30  
 Thus play I in one person many people,  
 And none contented; sometimes am I a king;

13. *Scruples*.—Doubts.

13. *Do set the word against the word*.—The word is the Word of God, Holy Scripture.

15. "Come, little ones," and "It is hard, &c."—These are two texts of Scripture, which Shakespeare says people are apt to consider contradictory; they are,—

"Suffer the little children to come unto me" (Mark x. 14);

or perhaps,

"Come unto me, all ye that labour and are heavy laden" (Mat. xi. 28);

and,

"It is easier for a camel to go through a needle's eye," &c. (Luke xviii. 25).

22. *For they cannot*.—Because they cannot. See note 3.

26. *The stocks*.—"The stocks" were a wooden frame to confine the legs of persons who were guilty of such crimes as drunkenness, &c.

26. *Refuge their shame*.—Take refuge from their shame. *Refuge* is not now used as a transitive verb.

27. *Have and must sit there*.—*Have* being perfect, requires *sat* to be understood; an instance of Shakespeare's elliptical style.

Then treasons make me wish myself a beggar;  
 And so I am; then crushing penury  
 Persuades me I was better when a king; 35  
 Then am I king'd again; and by and by  
 Think that I am unking'd by Bolingbroke,  
 And straight am nothing; but whate'er I be,  
 Nor I nor any man that but man is  
 With nothing shall be pleas'd, till he be eased 40  
 With being nothing. Music do I hear [Music.  
 Ha, ha! keep time; how sour sweet music is,  
 When time is broke and no proportion kept!  
 So is it in the music of men's lives.  
 And here have I the daintiness of ear 45  
 To check time broke in a disorder'd string;  
 But for the concord of my state and time  
 Had not an ear to hear my true time broke.  
 I wasted time, and now doth time waste me;  
 For now hath time made me his numbering clock; 50  
 My thoughts are minutes; and with sighs they jar  
 Their watches on unto mine eyes, the outward watch,  
 Whereto my finger, like a dial's point,

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*Treasons.*—Plots against the king or the government.

*Penury.*—Poverty; want.

*King'd again.*—Restored to my kingly state.

*That but man is.*—That is only man.

*How sour sweet music is.*—This seems contradictory. It means that music, which is naturally sweet, may be the opposite "when time is broke."

*Is broke.*—In modern writing this would be "*is broken*," an instance of the uncertain use of past participles.

*Concord.*—In music, *concord* is *harmony*, blending of sounds. Richard means that when he was king he paid no attention to the *concord* or proper conduct of his life.

*Numbering clock.*—To count by, as a clock for numbering the hours.

*They jar their watches on.*—They pass the time onward, as the ticking of a pendulum seems to jar or move the hands of a clock.

*The outward watch.*—The clock face or dial.

*My finger . . . in cleansing them from tears.*—Continuing his picture,

Richard means that his eyes are the dial, and his finger the pointer, or hand.

Is pointing still, in cleansing them from tears.  
 Now sir, the sound that tells what hour it is 55  
 Are clamorous groans, which strike upon mine heart,  
 Which is the bell; so sighs and tears and groans  
 Show minutes, times, and hours; but my time  
 Runs posting on in Bolingbroke's proud joy,  
 While I stand fooling here, his Jack o' the clock. 60  
 This music mads me; let it sound no more;  
 For though it have help madmen to their wits,  
 In me it seems it will make wise men mad.  
 Yet blessing on his heart that gives it me!  
 For 'tis a sign of love; and love to Richard 65  
 Is a strange brooch in this all-hating world.

*Enter A GROOM OF THE STABLE.*

*Groom.* Hail, royal prince!

*K. Rich.* Thanks, noble peer;  
 The cheapest of us is ten groats too dear.  
 What art thou? and how comest thou hither, 70

55. *Now sir.*—Richard was speaking to *himself* as an imaginary listener.
56. *Are.*—To agree with *sound* this should be *is*. The nearest noun to the verb is *groans*; and it is quite in Shakespeare's style to make the verb agree with that word rather than with its true nominative. See § IX. note 40.
60. *Jack o' the clock.*—A figure belonging to ancient clocks, which made to strike the hour.
61. *Mads me.*—Maddens me; makes me mad.
62. *Have help.*—The verb *help* is now regular, having its past tense perfect participle *helped*; once it was irregular, with past *holp*, and participle *holpen*; and we have seen before in Shakespeare's time these two forms were often interchanged for *writ* for *written*, &c.
63. *Wise men.*—In opposition to *madmen*, this means *sane men*, *mad*. Although Richard was *sane*, he was not *wise*.
66. *A strange brooch.*—*Strange* for *rare*, *unusual*; *brooch* for *ornament*.
69. *Ten groats too dear.*—The groom has called the king "*noble*;" *king* calls the groom "*noble*;" these words were of coins; a *royal* was 10s., a *noble* was 6s. 8d.; the *3s. 4d.*, and this is ten groats, a groat being 4d.

Where no man never comes but that sad dog  
 That brings me food to make misfortune live?  
*om.* I was a poor groom of thy stable, king,  
 When thou wert king; who, travelling towards York,  
 With much ado at length have gotten leave 75  
 To look upon my sometimes royal master's face.  
 O, how it yearn'd my heart when I beheld  
 In London streets, that coronation-day,  
 When Bolingbroke rode on roan Barbary,  
 That horse that thou so often hast bestrid, 80  
 That horse that I so carefully have dress'd!  
*Rich.* Rode he on Barbary? Tell me, gentle friend,  
 How went he under him?  
*om.* So proudly as if he disdain'd the ground.  
*Rich.* So proud that Bolingbroke was on his back! 85  
 That jade hath eat bread from my royal hand;  
 This hand hath made him proud with clapping him.  
 Would he not stumble? would he not fall down,  
 Since pride must have a fall, and break the neck  
 Of that proud man that did usurp his back? 90  
 Forgiveness, horse! why do I rail on thee,  
 Since thou, created to be awed by man,  
 Wast born to bear? I was not made a horse;  
 And yet I bear a burthen like an ass,  
 Spurr'd, gall'd and tir'd by jauncing Bolingbroke. 95

*No man never.*—No man *ever*. In Shakespeare's time two negatives could be used, and the negation was thereby strengthened.

*Sometimes.*—Former.

*Yearn'd.*—Grieved, pained; the word is not now used transitively.

*That coronation day.*—The day on which Bolingbroke was crowned as Henry the Fourth.

*Roan.*—A roan horse is one that is of a bay, sorrel, or dark colour, with spots of gray, or white, thickly interspersed.

*Hath eat.*—Hath eaten. See note 43.

*Usurp.*—To take a position we have no right to.

*Jauncing.*—Hard-riding.

## XIV.

## 2 KING HENRY IV.

## ACT III. SCENE 1.—THE CARES OF ROYALTY.

[As stated in the introduction to § XIII. Henry Bolingbroke succeeded in his enterprise against King Richard II. and ascended the throne under the title of Henry IV. As might be expected in such a case, he did not find the kingly office all smooth and pleasant; on the contrary, his reign was continually troubled by rebellions. The insurrection particularly alluded to in this scene is one headed by the Earl of Northumberland and Scroop, Archbishop of York. The king alludes to the earl both by his title Northumberland, and by his surname of Percy; Scroop is spoken of in this scene as "the bishop." It may be mentioned that this Earl of Northumberland had been previously one of Henry's greatest supporters; this fact, one of a kind common enough in English history, is beautifully and pathetically referred to by the king in the present scene.]

SCENE: WESTMINSTER, *the palace.* *The king attended by a page.*

*King.* Go call the earls of Surrey and of Warwick;  
But, ere they come, bid them o'er-read these letters,  
And well consider of them; make good speed.

[*Exit page.*]

How many thousands of my poorest subjects  
Are at this hour asleep! O sleep, O gentle sleep, 5  
Nature's soft nurse, how have I frighted thee,  
That thou no more wilt weigh my eyelids down,  
And steep my senses in forgetfulness?  
Why rather, sleep, liest thou in smoky cribs,  
Upon uneasy pallets stretching thee 10  
And hush'd with buzzing night-flies to thy slumber,  
Than in the perfum'd chambers of the great,  
Under the canopies of costly state,  
And lull'd with sound of sweetest melody?

9. *Smoky cribs.*—The homes of the poor; a true description in those times.

10. *Uneasy pallets.*—Uncomfortable bedsteads.

11. *Canopies of state.*—The king's throne is placed under covering, called *its canopy*; so, too, the upper part of a bedstead, which stretches over the sleeper, may be called a *canopy*.

O thou dull god, why liest thou with the vile 15  
 In loathsome beds, and leavest the kingly couch  
 A watch-case or a common 'larum bell?  
 Wilt thou upon the high and giddy mast  
 Seal up the ship-boy's eyes, and rock his brains  
 In cradle of the rude imperious surge 20  
 And in the visitation of the winds,  
 Who take the ruffian billows by the top,  
 Curling their monstrous heads and hanging them  
 With deafening clamour in the slippery clouds,  
 That, with the hurly, death itself awakes? 25  
 Canst thou, O partial sleep, give thy repose  
 To the wet sea-boy in an hour so rude,  
 And in the calmest and most stillest night,  
 With all appliances and means to boot,  
 Deny it to a king? Then happy low, lie down! 30  
 Uneasy lies the head that wears a crown.

*Enter WARWICK and SURREY.*

*War.* Many good morrows to your majesty!  
*King.* Is it good morrow, lords?  
*War.* 'Tis one o'clock, and past.  
*King.* Why, then, good morrow to you all, my lords; 35  
 Have you read o'er the letters that I sent you?  
*War.* We have, my liege.

*Thou dull god.*—The king thus addresses *sleep*.

*A watch-case or a common 'larum bell.*—The meaning of the whole sentence probably is, "Thou leavest the king's bed as full of sleeplessness as the watchman's box, or hut, with its alarm bell constantly arousing him."

*Seal up the ship-boy's eyes.*—Allow the sailor-boy to sleep calmly.

*Ruffian billows.*—The waves.

*Hurly.*—Noise; clamour.

*Partial sleep.*—Sleep that does not treat all alike.

*Most stillest.*—An instance (of which many may be found in all old writers) of doubling the superlative of an adjective; thus in Holy Scripture we have "Most Highest." The comparative was also frequently doubled.

*Happy low.*—Happy poor; happy lowly ones.

*My liege.*—See § III. note 28.



*King.* Then you perceive the body of our kingdom  
 How foul it is; what rank diseases grow,  
 And with what danger, near the heart of it.

*War.* It is but as a body yet distemper'd;  
 Which to its former strength may be restor'd  
 With good advice and little medicine;  
 My Lord Northumberland will soon be cool'd.

*King.* O God! that one might read the book of fate,  
 And see the revolution of the times  
 Make mountains level, and the continent,  
 Weary of solid firmness, melt itself  
 Into the sea! and, other times, to see  
 The beachy girdle of the ocean  
 Too wide for Neptune's hips; how chances mock,  
 And changes fill the cup of alteration  
 With divers liquors! O, if this were seen,  
 The happiest youth, viewing his progress through  
 What perils past, what crosses to ensue,  
 Would shut the book, and sit him down and die.  
 'Tis not ten years gone  
 Since Richard and Northumberland, great friends  
 Did feast together, and in two years after  
 Were they at wars; it is but eight years since  
 This Percy was the man nearest my soul,  
 Who like a brother toil'd in my affairs  
 And laid his love and life under my foot,  
 Yea, for my sake, even to the eyes of Richard  
 Gave him defiance. But which of you was by—

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41. *Yet distemper'd.*—Out of health for the present; yet is used for implying that it might soon change for the better.

50. *The beachy girdle of the ocean.*—The sea-shore.

51. *Too wide for Neptune's hips.*—Neptune was god of the sea; see note 63. The phrase would refer to cases of the land; retiring, as it were.

56. *Would shut the book.*—The Book of Fate, which the king had been expressing a wish to look into.

58. *Richard and Northumberland.*—Richard III. and the Earl of Northumberland.

61. *Percy.*—The surname of the Earl of Northumberland.

- You, cousin Nevil, as I may remember—(*To Warwick*)  
 When Richard, with his eye brimful of tears,  
 Then check'd and rated by Northumberland,  
 Did speak these words, now prov'd a prophecy?  
 "Northumberland, thou ladder by the which 70  
 My cousin Bolingbroke ascends my throne:"  
 Though then, God knows, I had no such intent,  
 But that necessity so bowed the state  
 That I and greatness were compelled to kiss;  
 "The time shall come," thus did he follow it, 75  
 "The time will come, that foul sin, gathering head,  
 Shall break into corruption:" so went on,  
 Foretelling this same time's condition  
 And the division of our amity.
- Var.* There is a history in all men's lives, 80  
 Figuring the nature of the times deceased;  
 The which observed, a man may prophesy,  
 With a near aim, of the main chance of things  
 As yet not come to life, which in their seeds  
 And weak beginnings lie intreasured. 85  
 Such things become the hatch and brood of time;  
 And by the necessary form of this  
 King Richard might create a perfect guess  
 That great Northumberland, then false to him,  
 Would of that seed grow to a greater falseness; 90

3. *Cousin Nevil*.—This was addressed to the Earl of Warwick; kings refer to their nobles as "*cousins*;" Shakespeare is wrong, however, as to this family name; *Nevil* was the name of a later House of Warwick; *Beauchamp* was the family name in the time of Henry IV.

4. *I and greatness were compelled to kiss*.—I was forced to embrace greatness, as one person embraces another when they kiss.

9. *Amity*.—Friendship.

7. *The necessary form of this*.—The word *this* refers to the conduct of Northumberland towards Richard, which Henry has just been recounting.

2. *A perfect guess*.—Warwick will not allow that Richard's words were a prophecy; but says that, judging from Northumberland's previous conduct, he guessed how he would subsequently behave.

Which should not find a ground to root upon,  
Unless on you.

*King.* Are these things, then, necessities?  
Then let us meet them like necessities;  
And that same word even now cries out on us; 95  
They say the bishop and Northumberland  
Are fifty thousand strong.

*War.* It cannot be, my lord;  
Rumour doth double, like the voice and echo,  
The numbers of the fear'd. Please it your grace 100  
To go to bed. Upon my soul, my lord,  
The powers that you already have sent forth  
Shall bring this prize in very easily.  
To comfort you the more, I have receiv'd  
A certain instance that Glendower is dead. 105  
Your majesty hath been this fortnight ill,  
And these unseason'd hours perforce must add  
Unto your sickness.

*King.* I will take your counsel;  
And were these inward wars once out of hand,  
We would, dear lords, unto the Holy Land.

[*Exeunt*]

92. *Unless on you.*—On Henry; Warwick means this,—Richard proved Northumberland's falseness; he *guessed* he would prove false, and *you* (Henry) are the only person he might be unfaithful to.

103. *This prize.*—This enterprise; this work we have in hand.

105. *A certain instance that Glendower is dead.*—*Instance* means proof; the news was, however, false; for Glendower (a man who caused great trouble to Henry IV.) did not die in this reign.

111. *Unto the Holy Land.*—To Palestine, to take part in the Crusades, or Wars of the Cross, undertaken to free the Holy Land from the hands of infidels.

## XV.

## 2 KING HENRY IV.

## ACT IV. SCENE 5.—THE KING AND THE PRINCE.

The beautiful and affecting dialogue which Shakespeare puts into the mouths of Henry IV. and his son Henry, Prince of Wales, is founded on an incident which is related in most of the histories. It is said that when the king was on his death-bed, at a moment when he was not conscious, the prince, supposing his father dead, removed the crown from its place on a cushion by the king's bedside, and carried it into another room. On recovering his senses, the king missed the crown, and called to the attendant lords, who had withdrawn from the chamber when the prince entered it. Although unable to get any certain information from them respecting the missing crown, the king shrewdly guessed the actual state of affairs. In Shakespeare's version of the matter, the king sends the Earl of Warwick to find the prince; Warwick's return with the announcement that the prince is in the next room, the king commands the presence of his son, while the attendants leave the chamber. Then follows the interview between father and son on this common subject.]

SCENE: *The king's bed-chamber.*

Prince. I never thought to hear you speak again.  
 King. Thy wish was father, Harry, to that thought;  
 I stay too long by thee, I weary thee.  
 Dost thou so hunger for mine empty chair  
 That thou wilt needs invest thee with my honours 5  
 Before thy hour be ripe? O foolish youth!  
 Thou seek'st the greatness that will overwhelm thee.  
 Stay but a little, for my cloud of dignity  
 Is held from falling with so weak a wind  
 That it will quickly drop; my day is dim. 10  
 Thou hast stolen that which after some few hours  
 Were thine without offence; and at my death  
 Thou hast seal'd up my expectation;  
 Thy life did manifest thou lovedst me not,  
 And thou wilt have me die assured of it. 15

*Thy wish was father to that thought.*—You would not have thought I should never speak again, if you had not first wished it.

*With.*—Used in the same sense as *by*.

*Seal'd up my expectation.*—Completely brought about what I expected.

Thou hidest a thousand daggers in thy thoughts,  
 Which thou hast whetted on thy stony heart,  
 To stab at half an hour of my life.  
 What! canst thou not forbear me half an hour?  
 Then get thee gone and dig my grave thyself, 20  
 And bid the merry bells ring to thine ear  
 That thou art crownèd, not that I am dead.  
 Let all the tears that should bedew my hearse  
 Be drops of balm to sanctify thy head;  
 Only compound me with forgotten dust; 25  
 Give that which gave thee life unto the worms;  
 Pluck down my officers, break my decrees;  
 For now a time is come to mock at form;  
 Harry the Fifth is crown'd; up, vanity!  
 Down, royal state! all you sage counsellors, hence! 30  
 And to the English court assemble now,  
 From every region, apes of idleness!  
 Now, neighbour confines, purge you of your scum;  
 Have you a ruffian that will swear, drink, dance,  
 Revel the night, rob, murder, and commit 35  
 The oldest sins the newest kind of ways?  
 Be happy, he will trouble you no more;  
 England shall double gild his treble guilt,

18. *To stab at half an hour of my life.*—To stab at my life, of which there is not more than half an hour left.

23. *Bedew my hearse.*—The *hearse* is the vehicle on which a corpse is carried to the grave. The phrase means "weep over my dear body."

24. *Balm.*—The oil used in the anointing of a king.

25. *Compound.*—Mingle; mix up.

30. *Sage counsellors.*—Wise advisers; true friends.

32. *Apes of idleness.*—Idle young men; youths who lead what are called "fast" lives; like apes in two ways,—first, in having the appearance of men, while they are not worthy the name; and second, in imitating everything that is bad in others.

33. *Neighbour confines.*—Neighbouring countries.

33. *Your scum.*—The worst part of your population; the dregs which are glad to skim off and cast away.

38. *Shall double gild his treble guilt.*—His treble guilt made

land shall give him office, honour, might;  
 the fifth Harry from curb'd license plucks 40  
 muzzle of restraint, and the wild dog  
 l flesh his tooth on every innocent.  
 y poor kingdom, sick with civil blows!  
 en that my care could not withhold thy riots,  
 at wilt thou do when riot is thy care? 45  
 hou wilt be a wilderness again,  
 pled with wolves, thy old inhabitants!  
 pardon me, my liege! but for my tears,  
 moist impediments unto my speech,  
 d forestall'd this dear and deep rebuke 50  
 you with grief had spoke and I had heard  
 course of it so far. There is your crown;  
 l he that wears the crown immortally  
 g guard it yours! If I affect it more  
 n as your honour and as your renown, 55  
 me no more from this obedience rise,  
 ich my most inward true and duteous spirit  
 sheth, this prostrate and exterior bending.  
 witness with me, when I here came in,

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*ness; shall double gild means shall hide this wickedness by  
 r and power, as anything common may be hidden by gold-  
 A play on the words "gild" and "guilt." Cf.:*

*"I'll gild the faces of the grooms withal;  
 For it must seem their guilt."—Macbeth ii. 2.*

*v'd license plucks the muzzle of restraint.—Curbed and muzzled  
 ie same, namely, checked. The king means that his son  
 remove that check which he had placed upon crime.  
 es.—Blows given and taken by persons of the same nation.  
 a war between two parties in the same country is called a  
 war.*

*inhabitants.—It is a fact that this country was anciently  
 ed with wolves.*

*—See § III. note 28.*

*ents.—Stoppages.*

*—Love it; honour it.*

*obedience rise.—The prince was doubtless kneeling when he  
 is,*

And found no course of breath within your majesty;  
 How cold it struck my heart! If I do feign,  
 O, let me in my present wildness die,  
 And never live to show the incredulous world  
 The noble change that I have purposed!  
 Coming to look on you, thinking you dead,  
 And dead almost, my liege, to think you were,  
 I spake unto this crown as having sense,  
 And thus upbraided it: "The care on thee depend  
 Hath fed upon the body of my father;  
 Therefore, thou best of gold art worst of gold;  
 Other, less fine in carat, is more precious,  
 Preserving life in medicine potable;  
 But thou, most fine, most honour'd, most renown'd  
 Hast eat thy bearer up." Thus, my royal liege,  
 Accusing it, I put it on my head,  
 To try with it, as with an enemy  
 That had before my face murder'd my father,  
 The quarrel of a true inheritor.  
 But if it did infect my blood with joy,  
 Or swell my thoughts to any strain of pride;  
 If any rebel or vain spirit of mine  
 Did with the least affection of a welcome  
 Give entertainment to the might of it,  
 Let God for ever keep it from my head,  
 And make me as the poorest vassal is  
 That doth with awe and terror kneel to it!

*King.* O my son,  
 God put it in thy mind to take it hence,

61. *Feign*.—Pretend; sham.

63. *Incredulous*.—Unbelieving; hard to convince.

71. *Less fine in carat*.—The carat was a small weight used in gold with other metals. "Less fine in carat," means "less

72. *Preserving life in medicine potable*.—*Potable* means *taken in the form of drink*. It was once thought that gold, administered in medicine, had the power of preserving life.

74. *Hast eat*.—*Hast eaten*. An instance of the past tense participle being used the one for the other. See § XII

86. *Vassal*.—One who owes obedience to his lord.

That thou might'st win the more thy father's love,  
 Pleading so wisely in excuse of it! 90  
 Come hither, Harry, sit thou by my bed;  
 And hear, I think, the very latest counsel  
 That ever I shall breathe. God knows, my son,  
 By what by-paths and indirect crook'd ways  
 I met this crown; and I myself know well 95  
 How troublesome it sat upon my head.  
 To thee it shall descend with better quiet,  
 Better opinion, better confirmation;  
 For all the soil of the achievement goes  
 With me into the earth. It seem'd in me 100  
 But as an honour snatch'd with boisterous hand,  
 And I had many living to upbraid  
 My gain of it by their assistances;  
 Which daily grew to quarrel and to bloodshed,  
 Wounding supposed peace; all these bold fears 105  
 Thou see'st with peril I have answer'd;  
 For all my reign hath been but as a scene  
 Acting that argument; and now my death  
 Changes the mode; for what in me was purchas'd,  
 Falls upon thee in a more fairer sort; 110  
 So thou the garland wear'st successively.  
 Yet, though thou stand'st more sure than I could do,

- 
1. *By-paths and indirect crook'd ways.*—Alluding to his unfair dealings with King Richard II.
2. *The soil of the achievement.*—That part of the work which was not clean and honest. In these days a dishonest action is called "a dirty trick."
3. *By their assistances.*—By their help. The Earl of Northumberland, for instance, had helped Henry to possess the crown, but had deserted him afterwards.
4. *Acting that argument.*—The plot or matter of a play is sometimes called the argument.
5. *What in me was purchas'd.*—Here, purchased does not mean bought with money, but obtained in a wrong manner; stolen.
6. *More fairer.*—Double comparative. See § XIV. note 23.
7. *The garland.*—The crown.
8. *Successively.*—By right of succession, you being my son.



Thou art not firm enough, since griefs are green;  
 And all my friends, which thou must make thy friends,  
 Have but their stings and teeth newly ta'en out; 115  
 By whose fell working I was first advanced  
 And by whose power I well might lodge a fear  
 To be again displaced; which to avoid,  
 I cut them off; and had a purpose now  
 To lead out many to the Holy Land, 120  
 Lest rest and lying still might make them look  
 Too near unto my state. Therefore, my Harry,  
 Be it thy course to busy giddy minds  
 With foreign quarrels; that action, hence borne out,  
 May waste the memory of the former days. 125  
 More would I, but my lungs are wasted so  
 That strength of speech is utterly denied me.  
 How I came by the crown, O God forgive!  
 And grant it may with thee in true peace live!  
*Prince.* My gracious liege,  
 You won it, wore it, kept it, gave it me;  
 Then plain and right must my possession be;  
 Which I with more than with a common pain  
 'Gainst all the world will rightfully maintain. 130

## XVI.

## KING HENRY V.

## ACT iv. SCENE 1.—RESPONSIBILITIES OF KINGS.

[On the death of Henry IV., which took place shortly after the interval  
 narrated in the last scene, his son ascended the throne by the title of Hen-  
 ry V. According to the promise made at his father's death-bed, the young  
 king dismissed all his worthless companions, and gladly accepted, as his

114. *Which*.—Used for *whom*, a common usage in Shakespeare's

116. *Fell*.—Savage, cruel.

120. *To the Holy Land*.—See § XIV. note 111.

122. *Too near unto my state*.—Too closely, or pryingly, into my

125. *May waste the memory of the former days*.—May cause  
*history to be forgotten.*

counsellors, those statesmen who had been so useful to his father. Nowing, too, the last advice of Henry IV.—

“Be it thy course to busy giddy minds  
With foreign quarrels”—

entered upon a war with France. In the course of this war, just before battle of Agincourt, Shakespeare pictures Henry as walking disguised among the tents of the English army, and entering into conversation with any of the private soldiers. In these conversations he hears a soldier express the opinion that “the king himself hath a heavy reckoning to make, at the latter day,”—since, in the coming battle, “if these men do not die well, it will be a black matter for the king that led them to it.” When quite alone, Henry speaks on this subject as follows.]

SCENE: *The English camp at Agincourt.*

*Hen.* Upon ~~the~~ **king**! let us our lives, our souls,  
Our debts, our careful wives,  
Our children, and our sins, lay on the king!  
We must bear all. O hard condition,  
Twin-born with greatness, subject to the breath 5  
Of every fool, whose sense no more can feel  
But his own wringing! What infinite hearts-ease  
Must kings neglect, that private men enjoy!  
And what have kings, that privates have not too,  
Save ceremony, save general ceremony? 10  
And what art thou, thou idol ceremony?  
What kind of god art thou, that suffer'st more  
Of mortal griefs than do thy worshippers?  
What are thy rents? what are thy comings in?  
O ceremony, show me but thy worth! 15  
What is thy soul of adoration?  
Art thou aught else but place, degree and form,  
Creating awe and fear in other men?

---

*Twin-born with greatness.*—Greatness, or dignity, and responsibility, go together like twins.

*No more can feel but his own wringing.*—Can feel nothing but his own sufferings.

*What infinite hearts-ease must kings neglect.*—The word *neglect*, in this place, does not imply wilful carelessness; it rather means *give up, lose, forfeit*.

*What is thy soul of adoration?*—What is there in ceremony that causes it to be so adored?

*Place.*—High office; power.

Wherein thou art less happy, being fear'd,  
 Than they in fearing.  
 What drink'st thou oft, instead of homage sweet,  
 But poison'd flattery? O, be sick, great greatness,  
 And bid thy ceremony give thee cure!  
 Think'st thou the fiery fever will go out  
 With titles blown from adulation?  
 Will it give place to flexure and low bending?  
 Canst thou, when thou command'st the beggar's knee,  
 Command the health of it? No, thou proud dream,  
 That play'st so subtly with a king's repose;  
 I am a king that find thee, and I know  
 'Tis not the balm, the sceptre and the ball,  
 The sword, the mace, the crown imperial,  
 The intertissued robe of gold and pearl,  
 The farc'd title running 'fore the king,  
 The throne he sits on, nor the tide of pomp  
 That beats upon the high shore of this world,

22. *Poison'd flattery*.—In opposition to "*sweet homage*" in the line preceding, the king says the *flattery* (false praise) offered to kings is often *poisoned*, or harmful.

25. *Titles blown from adulation*.—Adulation is the same as flattery; this phrase, then, has the same meaning as *poisoned flattery*: "Can poisoned flattery act as a healing medicine?"

26. *Flexure*.—Bowing of the body.

28. *Command the health of it*.—Make sure of, or claim, the health enjoyed by the mere beggar.

29. *Subtly*.—Cunningly; craftily.

30. *I am a king that find thee*.—That is, *that find thee out, discover thy true character*.

31. *Balm*.—Consecration oil. See § XV. note 24.

31. *Sceptre*.—Staff of office, held by a king.

31. *Ball*.—Held in the king's left hand.

32. *Sword*.—Carried before the king.

32. *Mace*.—Emblem of authority.

32. *Crown*.—Worn by the king.

33. *Intertissued robe*.—Garment woven of several costly materials, having gold or silver woven into the material.

34. *The farc'd title*.—*Farc'd* is *stuffed*; a title stuffed full of flattering terms.

All these articles form part of what is called the *regalia* or *kingly jewels*.

No, not all these, thrice-gorgeous ceremony,  
 Not all these, laid in bed majestic,  
 Can sleep so soundly as the wretched slave,  
 Who, with a body fill'd and vacant mind, 40  
 Gets him to rest, cramm'd with distressful bread;  
 Never sees horrid night, the child of hell,  
 But, like a lackey, from the rise to set  
 Sweats in the eye of Phœbus, and all night  
 Sleeps in Elysium; next day after dawn 45  
 Doth rise and help Hyperion to his horse,  
 And follows so the ever-running year,  
 With profitable labour, to his grave;  
 And, but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep, 50  
 Had the fore-hand and vantage of a king.  
 The slave, a member of the country's peace,  
 Enjoys it; but in gross brain little wots  
 What watch the king keeps to maintain the peace,  
 Whose hours the peasant best advantages. 55

*Enter ERPINGHAM.*

*P.* My lord, your nobles, jealous of your absence,  
 Seek through your camp to find you.  
*Hen.* Good old knight,  
 Collect them all together at my tent;

---

*Never sees horrid night.*—Alluding to the early hours of labouring men.

*A lackey.*—A servant; a footman.

*In the eye of Phœbus.*—Throughout the day. In ancient mythology (see § III. note 39) Apollo, or Phœbus, was a name for the sun, or "god of day."

*In Elysium.*—In happiness. In mythology Elysium was the place where the souls of the good rested in happiness after death.

*Help Hyperion to his horse.*—In mythology Hyperion was son of Cœlus and Terra, that is, of Heaven and Earth.

*Little wots.*—Little knows; is little aware of.

*Whose hours the peasant best advantages.*—The verb *advantages*, meaning *benefits*, *does good to*, should be plural, to agree with *hours*.

The meaning is, "Whose hours do (not does) most good to the peasant." See § IX. note 40.

I'll be before thee.

*Erp.* I shall do't, my lord. [*Ed*

*K. Hen.* O God of battles! steel my soldiers' hearts;  
 Possess them not with fear; take from them now  
 The sense of reckoning, if the opposèd numbers  
 Pluck their hearts from them. Not to-day, O Lord  
 O, not to-day, think not upon the fault  
 My father made in compassing the crown!  
 I Richard's body have interrèd new;  
 And on it have bestow'd more contrite tears  
 Than from it issued forcèd drops of blood;  
 Five hundred poor I have in yearly pay,  
 Who twice a day their wither'd hands hold up  
 Toward heaven, to pardon blood; and I have built  
 Two chantries, where the sad and solemn priests  
 Sing still for Richard's soul. More will I do;  
 Though all that I can do is nothing worth,  
 Since that my penitence comes after all,  
 Imploring pardon.

## XVII.

### KING HENRY V.

#### ACT IV. SCENE 3.—SAINT CRISPIN'S DAY.

[On the day following the night-scene given in § XVI., namely, on the 19th of October, 1415, was fought the battle of Agincourt, in which the French were defeated.]

63. *Possess them not with fear.*—Let them not be possessed with fear.

66. *Not to-day, think not, &c.*—Double negative. See § XIII. note.

67. *Compassing.*—Getting possession of.

74. *Two chantries.*—A chantry was a chapel, endowed with lands or property, for the purpose of paying the salary of one or more priests, to chant, or sing mass, for the soul of the person who founded the chapel, or for the souls of others whom the founder might name. Thus, Henry V. founded these two chantries, where the priests daily prayed for the soul of Richard II. The chantries were near Richmond; one was called Bethlehem, the other Sion.

numbering not more than 12,000, completely routed the French army of 40,000. The scene we now come to is a conversation between Henry and his advisers in the early morning of the day of battle. The great difference in the numbers of the English and the French makes the Earl of Westmoreland express a wish that 10,000 more men from home could have been with them; after the spirited reply of the king, however, he completely changes his tone. The French were confident of victory, as will be gathered from the words of their herald, who appears in this scene to invite King Henry to treat with the French for ransom.]

SCENE: *The English's camp at Agincourt.*

*Westmoreland.*

O that we now had here

But one ten thousand of those men in England

That do no work to-day!

*Hen.*

What's he that wishes so?

My cousin Westmoreland? No, my fair cousin; 5

If we are mark'd to die, we are enow

To do our country loss; and if to live,

The fewer men, the greater share of honour.

God's will! I pray thee, wish not one man more.

By Jove, I am not covetous for gold, 10

Nor care I who doth feed upon my cost;

It yearns me not if men my garments wear;

Such outward things dwell not in my desires;

But if it be a sin to covet honour,

I am the most offending soul alive. 15

No, faith, my coz, wish not a man from England;

God's peace! I would not lose so great an honour

As one man more, methinks, would share from me,

*My cousin Westmoreland.*—*Cousin* was the familiar word by which a king addressed a nobleman.

*Enow.*—Enough; (an old plural).

*God's will!*—By God's will! an old form of oath.

*By Jove.*—Another form of oath, really derived from heathen times, Jove being a name of Jupiter, king of the gods in mythology.

See § III. note 39.

*It yearns me.*—It grieves me; the verb *yearns* is now only used intransitively; as, "He yearns after it."

*My coz.*—My cousin.

*God's peace!*—An old oath.

*Methinks.*—See § VIII. note 15.

For the best hope I have. O, do not wish one more  
 Rather proclaim it, Westmoreland, through my host,  
 That he which hath no stomach to this fight,  
 Let him depart; his passport shall be made,  
 And crowns for convoy put into his purse;  
 We would not die in that man's company  
 That fears his fellowship to die with us.  
 This day is called the feast of Crispian;  
 He that outlives this day, and comes safe home,  
 Will stand a-tip-toe when this day is nam'd,  
 And rouse him at the name of Crispian.  
 He that shall live this day, and see old age,  
 Will yearly on the vigil feast his neighbours,  
 And say, "To-morrow is Saint Crispian;"  
 Then will he strip his sleeve and show his scars,  
 And say, "These wounds I had on Crispin's day."  
 Old men forget; yet all shall be forgot,  
 But he'll remember with advantages  
 What feats he did that day; then shall our names,  
 Familiar in their mouths as household words,  
 Harry the king, Bedford and Exeter,  
 Warwick and Talbot, Salisbury and Gloucester,  
 Be in their flowing cups freshly remembered.

21. *No stomach to this fight.*—No wish to enter into this fight; no appetite for it.

22. *Passport.*—A writing enabling a man to travel with safety.

23. *Crowns for convoy.*—Money to pay his fare.

24. *We would.*—The royal "*we*." See § VI. note 2.

26. *The feast of Crispian.*—The 25th of October; a double festival, dedicated to Saint Crispin and Saint Crispianus, two brothers, who lived in the fourth century. They were born at Rome, and while preaching in France exercised the trade of shoemakers; they are therefore considered the patron saints of this trade, and all shoemakers take a holiday on this festival.

28. *Will stand a-tip-toe.*—Will draw themselves up to their full height, proud of having been engaged in the fight.

31. *The vigil.*—The evening before a festival. The day before a church feast is generally a fast, and in the evening the festival is considered to begin.

41. *In their flowing cups freshly remembered.*—Their memories will be kept

This story shall the good man teach his son;  
 And Crispin Crispian shall ne'er go by,  
 From this day to the ending of the world,  
 But we in it shall be rememberèd; 45  
 We few, we happy few, we band of brothers;  
 For he to-day that sheds his blood with me  
 Shall be my brother; be he ne'er so vile,  
 This day shall gentle his condition;  
 And gentlemen in England now a-bed 50  
 Shall think themselves accurs'd they were not here,  
 And hold their manhoods cheap whiles any speaks  
 That fought with us upon Saint Crispin's day.

*Enter SALISBURY.*

1. My sovereign lord, bestow yourself with speed;  
 The French are bravely in their battles set, 55  
 And will with all expedience charge on us.  
*Hen.* All things are ready, if our minds be so.  
*1st.* Perish the man whose mind is backward now!  
*Hen.* Thou dost not wish more help from England, coz?  
*1st.* God's will! my liege, would you and I alone, 60  
 Without more help, could fight this royal battle!  
*Hen.* Why, now thou hast unwish'd five thousand men;  
 Which likes me better than to wish us one.  
 You know your places; God be with you all!

*Enter A HERALD FROM THE FRENCH.*

*Herald.* Once more I come to know of thee, King Harry, 65

up in the custom of *drinking* to them, as we drink to the *health* of persons still living.

*Crispin Crispian.*—The double festival explained in note 26.

*Shall gentle his condition.*—Shall cause him to be looked upon as a gentleman.

*Whiles.*—An old form of *whilst*.

*Bestow yourself with speed.*—Repair to your post.

*Thou hast unwish'd five thousand men.*—It was *ten thousand* men that Westmoreland had wished for, besides what they already had.

Probably the king means "Your brave words have half made up for the un-English wish you before expressed."

*Which likes me better.*—Which suits me better; which I like better.



If for thy ransom thou wilt now compound,  
 Before thy most assurèd overthrow;  
 For certainly thou art so near the gulf,  
 Thou needs must be englutted. Besides, in mercy,  
 The constable desires thee thou wilt mind  
 Thy followers of repentance; that their souls  
 May make a peaceful and a sweet retire  
 From off these fields, where, wretches, their poor bodies  
 Must lie and fester.

*K. Hen.* Who hath sent thee now? 75

*Herald.* The Constable of France.

*K. Hen.* I pray thee bear my former answer back;  
 Bid them achieve me and then sell my bones.  
 Good God! why should they mock poor fellows thus?  
 The man that once did sell the lion's skin 80  
 While the beast liv'd, was kill'd with hunting him.  
 Let me speak proudly: tell the constable  
 We are but warriors for the working day;  
 Our gayness and our gilt are all besmirch'd  
 With rainy marching in the painful field; 85  
 There's not a piece of feather in our host—  
 Good argument, I hope, we will not fly—  
 And time hath worn us into slovenry;

66. *If for thy ransom thou wilt now compound.*—If you will buy yourself off, or make terms with us to let you go.

69. *Englutted.*—Swallowed up; destroyed.

70. *The constable.*—A high officer of the government of France; the person next to the king.

70. *Thou wilt mind thy followers.*—Mind here means remind, put in mind.

78. *Achieve.*—To finish, to kill.

81. *Was kill'd with hunting him.*—This line and the one preceding are an old proverb, having the same meaning as "There's many a slip 'twixt the cup and the lip;" in easy language we may render it "Don't be too sure of success."

84. *Besmirch'd.*—Soiled; discoloured.

87. *Good argument we will not fly.*—An arrow has a feather at one end; without it, it is useless. Henry says his men's feathers are spoilt by the rain, and, therefore like the arrow, they will not fly, that is, run away.

88. *Slovenry.*—Untidiness.

But, by the mass, our hearts are in the trim;  
 And my poor soldiers tell me, yet ere night 90  
 They'll be in fresher robes, or they will pluck  
 The new gay coats o'er the French soldiers' heads  
 And turn them out of service. If they do this,—  
 As, if God please they shall,—my ransom then  
 Will soon be levied. Herald, save thou thy labour; 95  
 Come thou no more for ransom, gentle herald;  
 They shall have none, I swear, but these my joints;  
 Which if they have as I will leave 'em them,  
 Shall leave them little, tell the constable.  
*herald.* I shall, King Harry. And so, fare thee well; 100  
 Thou never shalt hear herald any more. [*Exit.*  
*Hen.* I fear thou'lt once more come again for ransom.

## XVIII.

## 2 KING HENRY VI.

## ACT III. SCENE 1.—ARREST OF GLOUCESTER.

On the death of Henry V., which happened in France, in the year 1422, he succeeded by his son Henry VI., then only nine months old. The man-  
 ment of France, which kingdom Henry V. had conquered, was placed in  
 hands of his brother John, Duke of Bedford, and that of England in the  
 hands of another brother, Humphrey, Duke of Gloucester, known as "the  
 good duke Humphrey." During the king's childhood France was lost to us;  
 the government of England by the Duke of Gloucester was rendered  
 burdensome and difficult by reason of the quarrels, jealousies, and plots of  
 high nobility. At the time to which we have arrived in the play from  
 which we now quote, these dissensions had reached their height; the young  
 king had just taken upon himself the reins of government, and had married  
 Margaret of Anjou, who, from the first, conceived a violent hatred of Gloucester.  
 The queen and her friends determine to procure his downfall, and we  
 are now to witness his arrest on a charge of high treason. Besides Gloucester  
 and the king, we have in this scene,—the Duke of Suffolk, one of the good  
 king's greatest enemies; the Dukes of York and Buckingham; Cardinal  
 Beaufort, Bishop of Winchester, son of John of Gaunt, and therefore Henry's  
 great uncle; and Queen Margaret, all, as will be seen, bent upon Gloucester's downfall.]

SCENE 1.—*The Parliament chamber in the abbey of Bury St. Edmund's.*

*By the mass.*—The mass is the Roman Catholic name for the sacrament of Holy Communion. To swear by it, as the king does here, was a very common habit in the middle ages.

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*Enter GLOUCESTER.*

- Glou.* All happiness unto my lord the king!  
Pardon, my liege, that I have stay'd so long.
- Suf.* Nay, Gloucester, know that thou art come too soon  
Unless thou wert more loyal than thou art;  
I do arrest thee of high treason here.
- Glou.* Well, Suffolk, thou shalt not see me blush  
Nor change my countenance for this arrest;  
A heart unspotted is not easily daunted.  
The purest spring is not so free from mud  
As I am clear from treason to my sovereign;  
Who can accuse me? wherein am I guilty?
- York.* 'Tis thought, my lord, that you took bribes of France  
And, being protector, stay'd the soldiers' pay;  
By means whereof his highness hath lost France.
- Glou.* Is it but thought so? what are they that think it  
I never robb'd the soldiers of their pay,  
Nor ever had one penny bribe from France.  
So help me, God, as I have watch'd the night,  
Ay, night by night, in studying good for England  
That do it that e'er I wrested from the king,  
Or any groat I hoarded for my use,  
Be brought against me at my trial-day!  
No; many a pound of mine own proper store,  
Because I would not tax the needy commons,  
Have I dispurs'd to the garrisons,

2. *My liege.*—See § III. note 28.
13. *Protector.*—Manager in place of the king. Gloucester held office while King Henry was a child.
14. *His highness.*—The king.
18. *So help me, God.*—A very solemn form of declaration or oath in use on solemn occasions.
18. *I have watch'd the night.*—I have spent the night watching; of sleeping.
20. *Doit.*—Used here in the sense of a *very small sum*; it was a Dutch coin.
21. *Groat.*—A fourpenny-piece.
24. *The needy commons.*—The common people.
25. *Dispurs'd.*—Given out of my purse.

- And never ask'd for restitution.
- ar.* It serves you well, my lord, to say so much.
- lou.* I say no more than truth, so help me God!
- ork.* In your protectorship you did devise  
 Strange tortures for offenders never heard of, 30  
 That England was defam'd by tyranny.
- lou.* Why, 'tis well known that, whiles I was protector,  
 Pity was all the fault there was in me;  
 For I should melt at an offender's tears,  
 And lowly words were ransom for their fault. 35  
 Unless the offender were a murderer,  
 Or foul felonious thief that fleec'd poor passengers,  
 I never gave them condign punishment;  
 Murder indeed, that awful sin, I tortured  
 Above the felon or what trespass else. 40
- gf.* My lord, these faults are easy, quickly answered;  
 But mightier crimes are laid unto your charge,  
 Whereof you cannot easily purge yourself.  
 I do arrest you in his highness' name;  
 And here commit you to my lord cardinal, 45  
 To keep, until your further time of trial.
- ing.* My lord of Gloucester, 'tis my special hope  
 That you will clear yourself from all suspect;  
 My conscience tells me you are innocent.
- ou.* Ah, gracious lord, these days are dangerous; 50  
 Virtue is chok'd with foul ambition;  
 And charity chas'd hence by rancour's hand;

*Whiles.*—An old form of *whilst*.

*Pity was all the fault there was in me.*—If I had a fault, it was that I was not stern enough, that I was too much given to pity.

*Fleec'd.*—Robbed; the word came to be used in this sense, from the custom of cutting the fleece from the sheep, which has the appearance of *robbing* the animal.

*Condign.*—Well-deserved; fitting.

*Easy.*—Used here for the adverb *easily*, modifying *answered*; a common mode of use in Shakespeare's time.

*My lord cardinal.*—See § VII. note 36.

*From all suspect.*—The verb *suspect* is here used as a noun, instead of *suspicion*; this, also, is quite in Shakespeare's style.

Foul subornation is predominant  
 And equity exil'd your highness' land.  
 I know their complot is to have my life,  
 And if my death might make this island happy  
 And prove the period of their tyranny,  
 I would expend it with all willingness;  
 But mine is made the prologue to their play;  
 For thousands more, that yet suspect no peril,  
 Will not conclude their plotted tragedy.  
 Beaufort's red sparkling eyes blab his heart's malice,  
 And Suffolk's cloudy brow his stormy hate;  
 Sharp Buckingham unburthens with his tongue  
 The envious load that lies upon his heart;  
 And dogged York, that reaches at the moon,  
 Whose overweening arm I have pluck'd back,  
 By false accuse doth level at my life;  
 And you, my sovereign lady, with the rest,  
 Causeless have laid disgraces on my head  
 And with your best endeavour have stirr'd up  
 My liefest liege to be mine enemy;

53. *Subornation*.—Procuring evidence by foul means; making use of false witnesses.

53. *Predominant*.—Having the upper hand.

54. *Equity*.—Fair dealing; honesty.

55. *Their complot*.—A plot in which several are mixed up; a secret conspiracy.

57. *The period of their tyranny*.—The end of their tyranny; a period a full-stop.

59. *The prologue to their play*.—Many stage-plays are introduced by speech, sometimes by a dialogue, called the *prologue*. Gloucester means that if they take his life they will not stop at that, but treating that deed as a *prologue*, continue their *play*, by putting to death "thousands more" before the act is played out.

62. *Blab*.—To let out secrets.

66. *That reaches at the moon*.—That strives for what he cannot get. Gloucester was doubtless hinting at York's ambitious designs on the throne.

68. *By false accuse*.—Verb *accuse* for noun accusation. See note 48.

69. *My sovereign lady*.—Queen Margaret of Anjou, wife to Henry

72. *My liefest liege*.—*My liege* is the king; *liefest* means dearest.

- Ay, all of you have laid your heads together—  
 Myself had notice of your conventicles—  
 And all to make away my guiltless life. 75  
 I shall not want false witness to condemn me,  
 Nor store of treasons to augment my guilt;  
 The ancient proverb will be well effected:  
 "A staff is quickly found to beat a dog."  
*r.* My liege, his railing is intolerable; 80  
 If those that care to keep your royal person  
 From treason's secret knife and traitor's rage  
 Be thus upbraided, chid and rated at,  
 And the offender granted scope of speech,  
 'Twill make them cool in zeal unto your grace. 85  
*f.* Hath he not twit our sovereign lady here,  
 With ignominious words, though clerkly couch'd,  
 As if she had suborned some to swear  
 False allegations to o'erthrow his state?  
*een.* But I can give the loser leave to chide. 90  
*ou.* Far truer spoke than meant; I lose, indeed;  
 Beshrew the winners, for they play'd me false!  
 And well such losers may have leave to speak.  
*ck.* He'll wrest the sense, and hold us here all day;  
 Lord Cardinal, he is your prisoner. 95  
*r.* Sirs, take away the duke, and guard him sure.  
*ou.* Ah! thus King Henry throws away his crutch  
 Before his legs be firm to bear his body.

*Conventicles.*—Secret meetings.

*Augment.*—Add to; make more of.

*Effected.*—In this case the word means *illustrated, shown to be true.*

*Intolerable.*—Not to be borne.

*Chid.*—After *be* we should expect *chidden*. Shakespeare and other writers of the time often used the past tense for the participle; many participles, too, have changed since the poet's time. See § XII. note 32.

*Twit.*—A short form of *twitted*, that is, *taunted*.

*Ignominious.*—Shameful; dishonourable.

*Clerkly couch'd.*—Put together in a clerkly or learned manner.

*Beshrew.*—See § XII. note 63.

*He'll wrest the sense.*—He'll twist the meaning of whatever you say.

Thus is the shepherd beaten from thy side  
 And wolves are gnarling who shall gnaw thee  
 Ah, that my fear were false! ah that it were!  
 For, good King Henry, thy decay I fear.

[*Exit gu*]

## XIX.

### 3 KING HENRY VI.

#### ACT II. SCENE 5.—HENRY'S SOLILOQUY AT TOWTON

[The Duke of York, who was among the accusers of Gloucester in 1455, was a descendant, on his mother's side, of Lionel, Duke of Clarence, brother of John of Gaunt. He had, therefore, so far as birthright concerned, a better right to the crown than either of the three Henrys whose reigns we have been considering, since they were descended from Gaunt. The reader will remember how Henry IV. on his death forgave his sin in seizing the crown; and how Henry V. at the Battle of Agincourt, prayed that God would

"Not to-day, think not upon the fault  
 My father made in compassing the crown!"

The present king, Henry VI., proving feeble and utterly unfit to rule, the Duke of York determined to obtain the kingdom for himself. He commenced the "Wars of the Roses," in the course of which the English crown was six times changed, and almost the entire country cut off. One of the engagements was fought at Towton, Yorkshire, where the Yorkists were victorious. The scene we witness represents Henry VI. on this battle-field, uttering what is called a *soliloquy*, that is, talking to himself. The introduction into it of a son who had slain his father, and of a father who had slain his son, is easily explained, when we remember that in such wars as the one we are speaking of, it was often the case that near relations fought on opposite sides.]

SCENE: *Towton, a field of battle.*

*King.* This battle fares like to the morning's war,  
 When dying clouds contend with growing light;  
 What time the shepherd, blowing of his nails,

1. *The morning's war.*—The war which at early morning seems to be going on between night and day, when night is departing and day commencing.
2. *What time.*—An expression having the same meaning as *and so to be parsed.*

Can neither call it perfect day nor night.  
 Now sways it this way, like a mighty sea 5  
 Forc'd by the tide to combat with the wind;  
 Now sways it that way, like the selfsame sea  
 Forc'd to retire by fury of the wind;  
 Sometimes the flood prevails, and then the wind;  
 Now one the better, then another best; 10  
 Both tugging to be victors, breast to breast,  
 Yet neither conqueror nor conquerèd;  
 So is the equal poise of this fell war.  
 Here on this mole-hill will I sit me down.  
 To whom God will, there be the victory! 15  
 For Margaret my queen, and Clifford too,  
 Have chid me from the battle; swearing both  
 They prosper best of all when I am thence.  
 Would I were dead! if God's good will were so;  
 For what is in this world but grief and woe. 20  
 O God! methinks it were a happy life,  
 To be no better than a homely swain;  
 To sit upon a hill, as I do now,  
 To carve out dials quaintly, point by point,  
 Thereby to see the minutes how they run, 25  
 How many make the hour full complete;  
 How many hours bring about the day;  
 How many days will finish up the year;

*Equal poise.*—Balance; as much success on the one side as on the other.

*Margaret my queen.*—Margaret of Anjou, queen to Henry VI.

*Clifford.*—One of King Henry's supporters. His father was slain by the Yorkists at St. Albans; and he, at Wakefield, slew the young Earl of Rutland, one of the Duke of York's sons, in revenge for his father's death.

*Chid.*—Modern English would write *chidden* here. See § XII. note 32.

*Methinks.*—See § VIII. note 15.

*A homely swain.*—A farm labourer.

*To carve out dials.*—*Dials* here means *sun-dials*, instruments for finding the time by means of a shadow cast by the sun. The king thinks that a shepherd would have time and opportunity for such work.



How many years a mortal man may live.  
 When this is known, then to divide the times: 30  
 So many hours must I tend my flock;  
 So many hours must I take my rest;  
 So many hours must I contemplate;  
 So many hours must I sport myself;  
 So many days my ewes have been with young; 35  
 So many weeks ere the poor fools will ean;  
 So many months ere I shall shear the fleece;  
 So minutes, hours, days, months, and years,  
 Pass'd over to the end they were created,  
 Would bring white hairs unto a quiet grave. 40  
 Ah, what a life were this! how sweet! how lovely!  
 Gives not the hawthorn bush a sweeter shade  
 To shepherds looking on their silly sheep,  
 Than doth a rich embroider'd canopy  
 To kings that fear their subjects' treachery? 45  
 O, yes, it doth; a thousand-fold it doth.  
 And to conclude, the shepherd's homely curds,  
 His cold thin drink out of his leather bottle,

---

33. *Contemplate*.—Think; study. \*

36. *Poor fools*.—This expression was once used in quite a kindly manner, as it is here.

36. *Ean*.—From the Sax. *eanian*, to bring forth young.

39. *To the end they were created*.—"For which" must be supposed, between *end* and *they*. The sentence is elliptical.

42. *Gives not the hawthorn bush a sweeter shade*.—This is a question, as is shown by the verb being placed first; it is equal to "*Does not the hawthorn bush give a sweeter shade?*"

43. *Silly sheep*.—*Silly* means *harmless, simple*; it is used in the same sense as "*poor fools*;" see note 36.

44. *Embroider'd canopy*.—The awning or covering which hangs over a king's throne is called a *canopy*; *embroidered* means *ornamented with needlework*.

47. *The shepherd's homely curds*.—The curd of milk, which was one of the principal articles of food among peasants.

48. *Leather bottle*.—Leather was the material of which bottles were anciently made; drinking cups, called *jacks*, were also made of it; wherever bottles are mentioned in Holy Scripture, the same material is to be understood.

His wonted sleep under a fresh tree's shade,  
 All which secure and sweetly he enjoys, 50  
 Is far beyond a prince's delicates,  
 His viands sparkling in a golden cup,  
 His body couchèd in a curious bed,  
 When care, mistrust, and treason waits on him.

*Enter a SON that has killed his father, dragging in the dead body.*

*n.* Ill blows the wind that profits nobody. 55  
 This man whom hand to hand I slew in fight,  
 May be possessèd with some store of crowns;  
 And I, that haply take them from him now,  
 May yet ere night yield both my life and them  
 To some man else, as this dead man doth me. 60  
 Who's this? O God! it is my father's face,  
 Whom in this conflict I unwares have kill'd.  
 O heavy times, begetting such events!  
 From London by the king was I press'd forth;  
 My father, being the Earl of Warwick's man, 65  
 Came on the part of York, press'd by his master;  
 And I, who at his hands receiv'd my life,  
 Have by my hands of life bereavèd him.  
 Pardon me, God, I knew not what I did!  
 And pardon, father, for I knew not thee! 70  
 My tears shall wipe away these marks of blood,  
 And no more words till they have flow'd their fill.

*Hen.* O piteous spectacle! O wretched times!  
 Whiles lions war and battle for their dens,  
 Poor harmless lambs abide their enmity. 75  
 Weep, wretched man, I'll aid thee tear for tear;  
 And let our hearts and eyes, like civil war,  
 Be blind with tears, and break o'ercharg'd with grief.

---

*Delicates.*—Niceties; luxuries.

*Viands.*—Literally food; in this place, perhaps wine.

*Curious.*—Elegant, nice.

*On the part of York.*—On the Yorkist side, or party.

*Whiles.*—The old form of whilst.

*Civil war.*—War between two parties of the same nation. The war

*Enter a FATHER that has slain his son, bringing in the body.*

*Fath.* Thou that so stoutly hast resisted me,  
 Give me thy gold, if thou hast any gold; 8  
 For I have bought it with an hundred blows.  
 But let me see: is this our foeman's face?  
 Ah? no, no, no, it is mine only son!  
 Ah, boy, if any life be left in thee,  
 Throw up thine eye! see, see, what showers arise, 8  
 Blown with the windy tempest of my heart,  
 Upon thy wounds, that kill mine eye and heart!  
 O, pity, God, this miserable age!  
 What stratagems, how fell, how butcherly,  
 Erroneous, mutinous, and unnatural, 9  
 This deadly quarrel daily doth beget!  
 O boy, thy father gave thee life too soon,  
 And hath bereft thee of thy life too late!

*K. Hen.* Woe above woe! grief more than common grief!  
 O that my death would stay these ruthful deeds! 1  
 O, pity, pity, gentle heaven, pity!  
 The red rose and the white are on his face,  
 The fatal colours of our striving houses;  
 The one his purple blood right well resembles;  
 The other his pale cheeks, methinks, presenteth; 1  
 Wither one rose, and let the other flourish;  
 If you contend, a thousand lives must wither.

---

we are now considering, called the "War of the Roses," was civil war.

89. *Stratagems*.—Tricks or plans made use of in war are called *stratagems*; here, however, the word is used for *calamities, terrible events*.

89. *Fell*.—Cruel.

90. *Erroneous*.—*Mistaken*; as the event just pictured, where a father slays his own son.

90. *Mutinous*.—Literally *rebellious*; here it means *furious, wild*, as would fit *mutinous persons*; it should be borne in mind that these adjectives qualify "*stratagems*."

97. *The red rose and the white*.—These were the badges of the striving parties; the red rose was adopted as the mark of the Lancaster (Henry's) party; the white rose by the Yorkists.

100. *Methinks*.—See § VIII. note 15.

## XX.

## 3 KING HENRY VI.

## ACT iii, SCENE 1.—THE KING AND THE KEEPERS.

fter the Battle of Towton, referred to in § XIX., Henry VI. fled into land, while his wife, Margaret of Anjou, retired to France to seek the of the French king. The throne of England was obtained by Edward, st son of the Duke of York, who first commenced the Wars of the Roses; title of this new king was Edward IV. The following scene, which is aps not historically true, represents the unfortunate Henry captured in rest by two keepers, with whom he converses on his misfortunes.]

SCENE: *A forest in the north of England.*

*Enter two KEEPERS, with cross-bows in their hands.*

st Keep. Under this thick-grown brake we'll shroud ourselves;

For through this laund anon the deer will come;  
And in this covert will we make our stand,  
Culling the principal of all the deer.

2. Keep. I'll stay above the hill, so both may shoot. 5

st Keep. That cannot be; the noise of thy cross bow  
Will scare the herd, and so my shoot is lost.

Here stand we both, and aim we at the best;  
And, for the time shall not seem tedious,

I'll tell thee what befel me on a day 10

In this self-place where now we mean to stand.

2. Keep. Here comes a man; let's stay till he be past.

*Enter KING HENRY, disguised, with a prayer-book.*

Hen. From Scotland am I stol'n, even of pure love,

To greet mine own land with my wishful sight.

Nō, Harry, Harry, 'tis no land of thine; 15

*Brake.*—Thicket.

*Shroud.*—Hide.

*Laund.*—Lawn; an open space between woods.

*Anon.*—See § VIII. note 52.

*Culling.*—Picking out; choosing.

*Cross bow.*—A bow from which arrows were shot.

*For the time.*—So that the time; in order that the time.

*In his self-place.*—This *selfsame*, or very place.

Thy place is fill'd, thy sceptre wrung from thee,  
 Thy balm wash'd off wherewith thou wast anointed;  
 No bending knee will call thee Cæsar now;  
 No humble suitors press to speak for right;  
 No, not a man comes for redress of thee; 20  
 For how can I help them, and not myself?

*First Keep.* Ay, here's a deer whose skin's a keeper's fee;  
 This is the quondam king; let's seize upon him.

*K. Hen.* Let me embrace thee, sour adversity,  
 For wise men say it is the wisest course. 25

*Sec. Keep.* Why linger we? let us lay hands upon him.

*First Keep.* Forbear awhile; we'll hear a little more.

*K. Hen.* My queen and son are gone to France for aid;  
 And, as I hear, the great commanding Warwick  
 Is thither gone, to crave the French king's sister 30  
 To wife for Edward; if this news be true,  
 Poor queen and son, your labour is but lost;  
 For Warwick is a subtle orator,  
 And Lewis a prince soon won with moving words.  
 By this account then Margaret may win him; 35  
 For she's a woman to be pitied much;  
 Her sighs will make a battery in his breast;  
 Her tears will pierce into a marble heart;

16. *Sceptre*.—The golden staff held by a king as a sign of his authority.

17. *Balm*.—The holy oil used in anointing a king.

18. *Will call thee Cæsar*.—This does not imply that kings of England were ever called *Cæsar*; but means, "*will look upon thee as king*;" Cæsar being a name for so many emperors of Rome, has come to be used often for the kingly office generally.

23. *Quondam*.—Former; the word is a Latin *adverb* meaning *formerly*; but is used here, and generally, as an English *adjective*.

28. *My queen and son*.—Margaret of Anjou, and Edward Prince of Wales.

29. *Warwick*.—The Earl of Warwick, first on the York side, afterwards the strongest supporter of Henry; he is known as the "king-maker."

31. *Edward*.—Edward the Fourth.

33. *A subtle orator*.—A clever speaker.

34. *Lewis*.—The King of France. His name (Louis) is here spelt in English fashion, and should be so pronounced.

- The tiger will be mild whiles she doth mourn;  
 And Nero will be tainted with remorse, 40  
 To hear and see her complaints, her brinish tears.  
 Ay, but she's come to beg, Warwick, to give;  
 She, on his left side, craving aid for Henry,  
 He, on his right, asking a wife for Edward.  
 She weeps, and says her Henry is depos'd; 45  
 He smiles, and says his Edward is install'd;  
 That she, poor wretch, for grief can speak no more;  
 Whiles Warwick tells his title, smooths the wrong,  
 Inferreth arguments of mighty strength,  
 And in conclusion wins the king from her, 50  
 With promise of his sister, and what else,  
 To strengthen and support king Edward's place.  
 O Margaret, thus 'twill be; and thou, poor soul,  
 Art then forsaken, as thou went'st forlorn!  
 . *Keep.* Say, what art thou, that talk'st of kings and 55  
     queens?  
*Hen.* More than I seem, and less than I was born to;  
     A man at least, for less I should not be;  
     And men may talk of kings, and why not I?  
 . *Keep.* Ay, but thou talk'st as if thou wert a king.  
*Hen.* Why, so I am, in mind; and that's enough. 60  
 . *Keep.* But, if thou be a king, where is thy crown?  
*Hen.* My crown is in my heart, not on my head;  
     Not deck'd with diamonds and Indian stones,  
     Nor to be seen; my crown is called content;  
     A crown it is that seldom kings enjoy. 65  
 . *Keep.* Well, if you be a king crown'd with content,

---

*Whiles.*—Another form of *whilst*.

*Nero.*—The name of a cruel emperor of Rome, used as a name for cruelty in general; here it means "one as cruel as Nero was."

*Plaints.*—Complaints; lamentations.

*Depos'd.*—Put off from the throne.

*Install'd.*—The opposite of *deposed*; put into an office.

*That she.*—Understand so before that.

*Poor wretch.*—In Shakespeare's time this had a tender meaning, something like "poor unhappy being."

*That else.*—This is equal to "whatever else he could do."

Your crown content and you must be contented  
 To go along with us; for, as we think,  
 You are the king King Edward hath depos'd;  
 And we his subjects sworn in all allegiance 70  
 Will apprehend you as his enemy.

*K. Hen.* But did you never swear, and break an oath?

*Sec. Keep.* No, never such an oath; nor will not now.

*K. Hen.* Where did you dwell when I was King of England?

*Sec. Keep.* Here in this country, where we now remain. 75

*K. Hen.* I was anointed king at nine months old;  
 My father and my grandfather were kings,  
 And you were sworn true subjects unto me;  
 And tell me, then, have you not broke your oaths?

*First Keep.* No; 80

For we were subjects but while you were king.

*K. Hen.* Why, am I dead? do I not breathe a man?

Ah, simple men, you know not what you swear!

Look, as I blow this feather from my face,  
 And as the air blows it to me again, 85  
 Obeying with my wind when I do blow,  
 And yielding to another when it blows,  
 Commanded always by the greater gust:  
 Such is the lightness of you common men.

But do not break your oaths; for of that sin 90  
 My mild entreaty shall not make you guilty,  
 Go where you will, the king shall be commanded;  
 And be you kings, command, and I'll obey.

*First Keep.* We are true subjects to the king, King Edward.

*K. Hen.* So would you be again to Henry, 95

If he were seated as King Edward is.

*First Keep.* We charge you, in God's name and in the king's,

---

70. *Allegiance*.—Obedience; fidelity.

77. *My father*.—Henry the Fifth.

77. *My grandfather*.—Henry the Fourth.

79. *Broke*.—After *have* we should use the perfect participle *broken*.

The rule was not strict in Shakespeare's time. See § XII. note 52.

92. *The king shall be commanded*.—The king's commands shall be respected.

To go with us unto the officers.

*Hen.* In God's name, lead; your king's name be obeyed;  
And what God will, that let your king perform; 100  
And what he will, I humbly yield unto.

[*Exeunt.*]

## XXI.

## KING RICHARD III.

## ACT I, SCENE 4.—THE DREAM OF CLARENCE.

Although this play is entitled "Richard III.," it embraces the reigns of Edward IV., Edward V., and Richard III. Edward IV. is the king who shed the crown from Henry VI., and who was the subject of the argument between the king and the keepers, in § XX. This Edward IV. had two brothers, George, Duke of Clarence, who is the chief speaker in the scene we now entering upon, and Richard, Duke of Gloucester, who became King Richard III. after the deaths of his brother and nephew. At the time to which this scene refers, the Duke of Clarence was a prisoner in the Tower of London, where, shortly afterwards, he was put to death, probably by the order of his brother Gloucester, who was aiming to obtain the crown, cared nothing what means he employed to bring about his wishes. Kenbury was lieutenant of the Tower, and therefore, so to speak, the keeper of the Duke of Clarence.]

SCENE: *The Tower of London.*

*ak.* Why looks your grace so heavily to-day?  
*ur.* O, I have pass'd a miserable night,  
So full of ugly sights, of ghastly dreams,  
That, as I am a Christian faithful man,  
I would not spend another such a night, 5  
Though 'twere to buy a world of happy days,  
So full of dismal terror was the time!  
*ak.* What was your dream? I long to hear you tell it.  
*ur.* Methought that I had broken from the Tower,  
And was embark'd to cross to Burgundy; 10  
And, in my company, my brother Gloucester;

*Your grace.*—The proper mode of addressing a duke.

*Methought.*—It seemed to me. See § VIII. note 15.

*Burgundy.*—A province of France.

*My brother Gloucester.*—Richard, Duke of Gloucester, afterwards Richard III.



Who from my cabin tempted me to walk  
 Upon the hatches; thence we look'd toward Engl  
 And cited up a thousand fearful times,  
 During the wars of York and Lancaster  
 That had befall'n us. As we paced along  
 Upon the giddy footing of the hatches,  
 Methought that Gloucester stumbl'd; and, in fall  
 Struck me, that thought to stay him, overboard,  
 Into the tumbling billows of the main.  
 Lord, Lord! methought, what pain it was to dro  
 What dreadful noise of waters in mine ears!  
 What ugly sights of death within mine eyes!  
 Methought I saw a thousand fearful wrecks;  
 Ten thousand men that fishes gnaw'd upon;  
 Wedges of gold, great anchors, heaps of pearl,  
 Inestimable stones, unvalued jewels,  
 All scatter'd in the bottom of the sea;  
 Some lay in dead men's skulls; and, in those hol  
 Where eyes did once inhabit, there were crept,  
 As 'twere in scorn of eyes, reflecting gems,  
 Which wooed the slimy bottom of the deep,  
 And mock'd the dead bones that lay scatter'd by.

*Brak.* Had you such leisure in the time of death  
 To gaze upon the secrets of the deep?

*Clar.* Methought I had; and often did I strive  
 To yield the ghost; but still the envious flood  
 Kept in my soul, and would not let it forth

13. *The hatches.*—The deck; the doors on deck, for communicati  
 other parts of the ship, are called *hatches*.

14. *Cited up.*—Mentioned; talked about.

15. *The Wars of York and Lancaster.*—The Wars of the Roses.

20. *The main.*—The sea.

27. *Inestimable.*—Too valuable to have a price named for them.

27. *Unvalued.*—Used here for *invaluable*, which means the s  
*inestimable*.

31. *Reflecting gems.*—Stones so bright that they reflect or throw l  
 light which falls on them.

32. *Wooed.*—Become friendly with; adhered to.

37. *To yield the ghost.*—To die.

To seek the empty, vast, and wandering air;  
 But smother'd it within my panting bulk, 40  
 Which almost burst to belch it in the sea.  
*ak.* Awak'd you not with this sore agony?  
*sr.* O, no, my dream was lengthen'd after life;  
 O, then began the tempest to my soul,  
 Who pass'd, methought, the melancholy flood, 45  
 With that grim ferryman which poets write of,  
 Unto the kingdom of perpetual night.  
 The first that there did greet my stranger soul,  
 Was my great father-in-law, renowned Warwick;  
 Who cried aloud, "What scourge for perjury 50  
 Can this dark monarchy afford false Clarence?"  
 And so he vanish'd; then came wandering by  
 A shadow like an angel, with bright hair  
 Dabbled in blood; and he cried out aloud,  
 "Clarence is come; false, fleeting, perjur'd Clarence, 55  
 That stabb'd me in the field by Tewkesbury;  
 Seize on him, Furies, take him to your torments!"

---

*My panting bulk.*—My drowning body.

*To belch.*—To throw out.

*The melancholy flood.*—This alludes to the river Styx, said (in the ancient mythology, for which see § III. note 39) to be a river in hell, over which the souls of the dead were conveyed.

*That grim ferryman.*—Charon, who was the boatman employed in conveying the souls of the dead across the rivers Acheron and Styx. See note 45.

*My great father-in-law.*—Clarence married Warwick's daughter.

*Perjury.*—Breaking an oath. Clarence had joined Warwick's party at first; but had deserted it and returned to his brother Edward's side. This is what is here alluded to.

*This dark monarchy.*—This "kingdom of perpetual night," where Clarence imagined himself to be.

*Fleeting.*—Changeable; alluding again to Clarence's change of sides.

*In the field by Tewkesbury.*—After the Battle of Tewkesbury, which was Queen Margaret's last effort to regain the throne for Henry VI., the young Edward, Prince of Wales, was slain by the Duke of Clarence and Gloucester. The "shadow like an angel" was, therefore, the soul of this Edward.

*Furies.*—The three daughters of Nox and Acheron, who were

With that, methought, a legion of foul fiends  
 Environ'd me, and howlèd in mine ears  
 Such hideous cries, that with the very noise 60  
 I trembling wak'd, and for a season after  
 Could not believe but that I was in hell,  
 Such terrible impression made the dream.

*Brak.* No marvel, my lord, though it affrighted you;  
 I promise you, I am afraid to hear you tell it. 61

*Clar.* O Brakenbury, I have done those things,  
 Which now bear evidence against my soul,  
 For Edward's sake; and see how he requites me!  
 O God! if my deep prayers cannot appease Thee,  
 But Thou wilt be aveng'd on my misdeeds, 7  
 Yet execute Thy wrath in me alone,  
 O, spare my guiltless wife, and my poor children!  
 I pray thee, gentle keeper, stay by me;  
 My soul is heavy, and I fain would sleep.

*Brak.* I will, my lord; God give your grace good rest! 7

[CLARENCE sleeps.]

Sorrow breaks seasons and reposing hours,  
 Makes the night morning, and the noon-tide night.  
 Princes have but their titles for their glories,  
 An outward honour for an inward toil;  
 And, for unfelt imagination, 8  
 They often feel a world of restless cares;  
 So that, betwixt their titles and low name,  
 There's nothing differs but the outward fame.

---

employed by the gods in punishing the guilty. They held  
 burning torch in one hand, and a whip of scorpions in the other  
 their heads were wreathed with serpents instead of hair. S  
 § III. note 39, for *Mythology*.

59. *Environ'd me*.—Surrounded me.

64. *Though it affrighted you*.—*Though* is here used in a sense it on  
 bore; it stands here for *if* or *that*.

65. *I promise you*.—I assure you; I declare to you.

68. *How he requites me*.—What he gives me in return.

80. *For unfelt imagination*.—This line and the next may be taken  
 mean, "Instead of pleasant thoughts, which to them are *unfelt*  
*they have cares which are only too strongly felt*."

## XXII.

## KING HENRY VIII.

## ACT II. SCENE I.—FALL OF BUCKINGHAM.

The Duke of Buckingham, whose condemnation forms the subject of the following scene, had been tried for high treason, found guilty, and sentenced to death. The particular charge brought against him was that he was attempting to obtain the crown. He was a descendant of King Edward III., as were the houses of York and Lancaster, whose wars we have been considering in several preceding scenes; but he derived his descent through a younger son of that king than either John of Gaunt or Lionel of Clarence. It is generally considered that this unfortunate nobleman owed his fall to the jealousy of Cardinal Wolsey, the most powerful statesman in England during the last part of the reign of Henry VIII. The scene opens by introducing two gentlemen in conversation in a street in Westminster; while they are talking of the trial, which was just over, Buckingham himself appears on the scene, guarded by soldiers, with the executioner bearing the axe; the other persons who speak in this scene being Sir Thomas Lovell, and Sir Nicholas Vaux, who are conducting the duke to his execution.]

SCENE: *A street in Westminster.*

*First Gent.*

Stay there, sir,

And see the noble ruin'd man you speak of.

*Second Gent.* Let's stand close and behold him.

*Enter* BUCKINGHAM, *guarded by soldiers, accompanied by* Sir THOMAS LOVELL, Sir NICHOLAS VAUX, *and a number of common people.*

*Alc.*

All good people,

You that thus far have come to pity me, 5

Hear what I say, and then go home and lose me.

I have this day receiv'd a traitor's judgment,

And by that name must die; yet, heav'n bear witness,

And if I have a conscience, let it sink me,

Even as the axe falls, if I be not faithful! 10

The law I bear no malice for my death;

'T has done, upon the premises, but justice;

---

*Lose me.*—Forget me.

*As the axe falls.*—The death appointed for Buckingham was beheading; his head was to be cut from his body by an axe.

*Upon the premises.*—According to the evidence of the witnesses.

But those that sought it I could wish more Chri  
 Be what they will, I heartily forgive 'em;  
 Yet let them look they glory not in mischief,  
 Nor build their evils on the graves of great men  
 For then my guiltless blood must cry against 'er  
 For further life in this world I ne'er hope,  
 Nor will I sue, although the king have mercies  
 More than I dare make faults. You few that lo  
 And dare be bold to weep for Buckingham,  
 His noble friends and fellows, whom to leave  
 Is only bitter to him, only dying,  
 Go with me, like good angels, to my end;  
 And, as the long divorce of steel falls on me,  
 Make of your prayers one sweet sacrifice,  
 And lift my soul to heaven. Lead on, o' God's

*Lov.* I do beseech your grace, for charity,  
 If ever any malice in your heart  
 Were hid against me, now to forgive me frankly

*Buck.* Sir Thomas Lovell, I as free forgive you  
 As I would be forgiven; I forgive all;  
 There cannot be those numberless offences  
 'Gainst me, that I cannot take peace with; no bla  
 Shall mark my grave. Commend me to his gra  
 And, if he speak of Buckingham, pray tell him  
 You met him half in heaven; my vows and pra  
 Yet are the king's; and, till my soul forsake,  
 Shall cry for blessings on him; may he live

---

15. *Look they glory not.*—Understand the conjunction *that* at  
 See § VIII. note 1.

22. *Whom to leave is only dying.*—Buckingham means that  
 bitterness in dying is leaving his friends.

25. *The long divorce of steel.*—*Divorce* means *separation*; this ex  
 therefore, refers to the manner of his death, which  
 severing his head from his body.

28. *Your grace.*—The form in which a duke is addressed.

31. *I as free forgive you.*—*Free* (adjective) used for freely (adve  
 was allowable in Shakespeare's time.

35. *His grace.*—A title generally given to a duke, but  
 applied, as here, to a king.

- Longer than I have time to tell his years! 40  
 Ever beloved and loving may his rule be!  
 And when old time shall lead him to his end,  
 Goodness and he fill up one monument!
- v. To the waterside I must conduct your grace;  
 Then give my charge up to Sir Nicholas Vaux, 45  
 Who undertakes you to your end.
- u.r. Prepare there,  
 The duke is coming; see the barge be ready;  
 And fit it with such furniture as suits  
 The greatness of his person. 50
- ck. Nay, Sir Nicholas,  
 Let it alone; my state now will but mock me.  
 When I came hither, I was lord high constable  
 And Duke of Buckingham; now, poor Edward Bohun;  
 Yet I am richer than my base accusers, 55  
 That never knew what truth meant; I now seal it;  
 And with that blood will make 'em one day groan for't.  
 My noble father, Henry of Buckingham,  
 Who first rais'd head against usurping Richard,  
 Flying for succour to his servant Banister, 60  
 Being distress'd was by that wretch betray'd,  
 And without trial fell; God's peace be with him!  
 Henry the Seventh succeeding, truly pitying  
 My father's loss, like a most royal prince,  
 Restor'd me to my honours, and, out of ruins, 65  
 Made my name once more noble. Now, his son,

*To tell.*—To count.

*The barge.*—The boat.

*Lord high constable.*—A high office of state, of which this Buckingham was the last holder. He inherited the office from the Bohuns, Earls of Hereford.

*Edward Bohun.*—The family name of this nobleman; his conviction had deprived him of his title.

*Usurping Richard.*—Richard III. who *usurped*, or wrongfully seized, the throne of Edward V.

*His servant Banister.*—It was in Banister's house that the elder Buckingham was arrested; Shakespeare says here that Banister betrayed him.

Henry the Eighth, life, honour, name and all  
 That made me happy at one stroke has taken  
 For ever from the world. I had my trial,  
 And, must needs say, a noble one; which makes me 70  
 A little happier than my wretched father;  
 Yet thus far we are one in fortunes; both  
 Fell by our servants, by those men we lov'd most,  
 A most unnatural and faithless service!  
 Heaven has an end in all; yet, you that hear me, 75  
 This from a dying man receive as certain:  
 Where you are liberal of your loves and counsels  
 Be sure you be not loose; for those you make friends,  
 And give your hearts to, when they once perceive  
 The least rub in your fortunes, fall away 80  
 Like water from ye, never found again  
 But where they mean to sink ye. All good people,  
 Pray for me! I must now forsake ye; the last hour  
 Of my long weary life is come upon me.  
 Farewell: 85  
 And when you would say something that is sad,  
 Speak how I fell. I have done; and God forgive me!  
 [*Exeunt DUKE and train.*]

## XXIII.

## KING HENRY VIII.

## ACT iii. SCENE 2.—WOLSEY AND CROMWELL.

[In the introduction to § XXII. mention was made of Cardinal Wolsey, who for a time enjoyed almost unlimited power in Henry VIII.'s reign. Thomas Wolsey was a native of Ipswich, being, according to some accounts, the son of a butcher, and according to others the son of a gentleman of small means. He very early gave signs of great cleverness, and at an early age distinguished

73. *By our servants.*—Shakespeare's narrative makes it appear that this Duke of Buckingham was also betrayed by his servant, who bore witness against him on his trial.

75. *Heaven has an end.*—That is, has a motive, a purpose.  
 80. *The least rub.*—The least difficulty, or change for the worse.

self in the University of Oxford. In Henry VII.'s reign he became dean to that king, and in the next reign (Henry VIII.) became the chief adviser of the king. He gained great influence over the young king, who needed him step by step to posts of the highest dignity. He was canon of Windsor, then of York; lord treasurer of the household; Dean of York, and Bishop of Tournay; next he became Bishop of Lincoln, and Archbishop of Canterbury, holding both sees at the same time; in 1515 the pope made him papal legate. On the king making known his wish to be divorced from his queen, Katharine of Arragon, Wolsey had much to do with the negotiations with Rome. The delay which took place in this business, whether brought about by Wolsey or not, had the effect of turning Henry against his favourite minister, and he was deprived of all his state offices. The scene pictures him after the receipt of this bad news; the nobles who waited upon him with the king's commands had just left him, the Duke of Norfolk saying,

"So fare you well, my little good Lord Cardinal."

He explains the opening line of Wolsey's soliloquy. The Cromwell who appears here was Thomas Cromwell, Wolsey's servant, afterwards an officer of state occupying, under the title Visitor General of Monasteries, as powerful a position as his master had done.]

SCENE: *An antechamber in Henry VIII.'s palace.*

- W. So farewell to the little good you bear me.  
 Farewell! a long farewell to all my greatness!  
 This is the state of man; to-day he puts forth  
 The tender leaves of hope; to-morrow blossoms,  
 And bears his blushing honours thick upon him; 5  
 The third day comes a frost, a killing frost,  
 And, when he thinks, good easy man, full surely  
 His greatness is a-ripening, nips his root,  
 And then he falls, as I do. I have ventur'd,  
 Like little wanton boys that swim on bladders, 10  
 This many summers in a sea of glory,

*To-morrow blossoms.*—The nominative to the verb *blossoms* is *he* in the preceding line.

*Blushing honours.*—*Blushing* means *reddening*; here it may be taken for *new, young*; the change of meaning may be understood when it is remembered that a blossom when *young*, is generally of a *pink* colour.

*Wanton.*—Playful.

*This many summers.*—The adjective *this*, in the singular number, agrees with *many summers*, considered together, as one period of time.



But far beyond my depth; my high blown pride  
 At length broke under me, and now has left me,  
 Weary and old with service, to the mercy  
 Of a rude stream, that must for ever hide me. 1  
 Vain pomp and glory of this world, I hate ye;  
 I feel my heart new-opened. O, how wretched  
 Is that poor man that hangs on princes' favours!  
 There is, betwixt that smile we would aspire to,  
 That sweet aspect of princes, and their ruin, 2  
 More pangs and fears than wars or women have;  
 And when he falls, he falls like Lucifer,  
 Never to hope again.

*Enter CROMWELL.*

Why, how now, Cromwell?

*Crom.* I have no power to speak, sir.

*Wol.* What, amazed

At my misfortunes? can thy spirit wonder  
 A great man should decline? Nay, an you weep,  
 I am fall'n indeed.

*Crom.* How does your grace?

*Wol.* Why, well;

Never so truly happy, my good Cromwell.  
 I know myself now; and I feel within me  
 A peace above all earthly dignities,  
 A still and quiet conscience. The king has cur'd me,  
 I humbly thank his grace; and from these shoulder  
 These ruin'd pillars, out of pity, taken

12. *My high blown pride.*—Speaking of bladders fittingly introduces term *high-blown*; Wolsey confesses that his *pride* kept him afloat but that, like an over-blown bladder, it broke, and he sank.

20. *Aspect.*—Countenance; or more nearly, in this place, *disposition*. In reciting, place the accent on the second syllable.

20. *Their ruin.*—Their power to ruin.

22. *Lucifer.*—A name of Satan. The allusion is to the fall of Satan and his angels. See Revelation xii. 7.

28. *An you weep.*—If you weep. See § VIII. note 59.

30. *Your grace.*—The form used in addressing an archbishop.

36. *His grace.*—Here used for a king.

- A load would sink a navy, too much honour;  
 O, 'tis a burthen, Cromwell, 'tis a burthen  
 Too heavy for a man that hopes for heaven! 40
- rom.* I am glad your grace has made that right use of it.  
*Vol.* I hope I have; I am able now, methinks,  
 Out of a fortitude of soul I feel,  
 To endure more miseries and greater far  
 Than my weak hearted enemies dare offer. 45  
 What news abroad?
- rom.* The heaviest and the worst  
 Is your displeasure with the king.
- Vol.* God bless him!
- rom.* The next is, that Sir Thomas More is chosen 50  
 Lord chancellor in your place.
- Vol.* That's somewhat sudden;  
 But he's a learned man. May he continue  
 Long in his highness' favour, and do justice  
 For truth's sake and his conscience; that his bones, 55  
 When he has run his course and sleeps in blessings,  
 May have a tomb of orphans' tears wept on them!  
 What more?
- rom.* That Cranmer is return'd with welcome,  
 Install'd lord archbishop of Canterbury. 60
- Vol.* That's news indeed.

1. *A load would sink a navy.*—The relative pronoun *which* must be supposed before *would*. This is allowed in certain cases, such as constructing a line of poetry.
2. *Methinks.*—See § VIII. note 15.!
3. *Sir Thomas More.*—He succeeded Wolsey as Lord Chancellor. He too lost the king's favour in after years, and was eventually beheaded.
4. *His highness'.*—The king's.
5. *A tomb of orphans' tears.*—The Lord Chancellor is, by law, the special guardian of orphans. Wolsey hoped the new Chancellor might so win the love of the orphans who became his wards, that at his death their tears might form his monument.
6. *Cranmer.*—Archbishop of Canterbury, and one of the chief leaders of the Reformation. He suffered death by burning, in the reign of *Mary*, on account of his religion.

- Crom.* Last, that the Lady Anne,  
Whom the king hath in secrecy long married,  
This day was view'd in open as his qucen,  
Going to chapel ; and the voice is now  
Only about her coronation.
- Wol.* There was the weight that pull'd me down. O Cromwell,  
The king has gone beyond me ; all my glories  
In that one woman I have lost for ever ;  
No sun shall ever usher forth mine honours,  
Or gild again the noble troops that waited  
Upon my smiles. Go, get thee from me, Cromwell  
I am a poor fall'n man, unworthy now  
To be thy lord and master ; seek the king ;  
That sun, I pray, may never set ! I have told him  
What and how true thou art ; he will advance thee  
Some little memory of me will stir him—  
I know his noble nature—not to let  
Thy hopeful service perish too ; good Cromwell,  
Neglect him not ; make use now, and provide  
For thine own future safety.
- Crom.* O my lord,  
Must I, then, leave you ? must I needs forego  
So good, so noble, and so true a master ?  
Bear witness, all that have not hearts of iron,  
With what a sorrow Cromwell leaves his lord.

62. *The Lady Anne.*—Anne Boleyn, Henry VIII.'s second wife.

65. *Going to chapel.*—A *chapel* is a church additional to the *parish church*.  
The king and the higher nobility have private chapels for  
use of their own households.

65. *The voice.*—The talk.

66. *Coronation.*—The ceremony of crowning.

69. *In that one woman, &c.*—Wolsey means that he traces his fall to  
difficulty about divorcing Katharine of Arragon, and acknowledging Anne Boleyn.

71. *Gild.*—To cover with gold ; here, the meaning is, to make as  
like gold, as the sun often does when shining upon an object.

75. *That sun.*—Wolsey's *sun* (or prosperity) *had set* ; he prays that  
the king's may continue bright and unchecked.

- The king shall have my service; but my prayers  
For ever and for ever shall be yours.
2. Cromwell, I did not think to shed a tear  
In all my miseries; but thou hast forc'd me, 90  
Out of thy honest truth, to play the woman.  
Let's dry our eyes; and thus far hear me, Cromwell;  
And, when I am forgotten, as I shall be,  
And sleep in dull cold marble, where no mention  
Of me more must be heard of, say, I taught thee, 95  
Say, Wolsey, that once trod the ways of glory,  
And sounded all the depths and shoals of honour,  
Found thee a way, out of his wreck, to rise in;  
A sure and safe one, though thy master miss'd it.  
Mark but my fall, and that that ruin'd me. 100  
Cromwell, I charge thee, fling away ambition!  
By that sin fell the angels; how can man, then,  
The image of his Maker, hope to win by it?  
Love thyself last; cherish those hearts that hate thee;  
Corruption wins not more than honesty. 105  
Still in thy right hand carry gentle peace,  
To silence envious tongues. Be just, and fear not;  
Let all the ends thou aim'st at be thy country's,  
Thy God's, and truth's; then, if thou fall'st, O Crom-  
well,  
Thou fall'st a blessed martyr! Serve the king; 110  
And,—prithee lead me in;  
There take an inventory of all I have,

*To play the woman.*—To weep.

*Depths and shoals of honour.*—*Depths* are where the water is deep;  
*shoals* where it is shallow; to *sound* is to measure the depth of  
water. Wolsey means that he had experience of all kinds of  
honour and in all degrees.

*By that sin fell the angels.*—See note 22.

*Corruption.*—Here the word means *bribery, unfairness.*

*The ends.*—The purposes; what one strives for.

*Martyr.*—One who dies in a good cause.

*Prithee.*—See § III. note 59.

*Inventory.*—A list; a catalogue.

To the last penny; 'tis the king's; my robe,  
 And my integrity to Heaven, are all  
 I dare now call mine own. O Cromwell, Cromwell! 115  
 Had I but serv'd my God with half the zeal  
 I serv'd my king, he would not in mine age  
 Have left me naked to mine enemies!

*Crom.* Good sir, have patience.

*Wol.*

So I have. Farewell 120

The hopes of court! my hopes in heaven do dwell.

[*Exeunt.*

## XXIV.

### KING HENRY VIII

#### ACT IV. SCENE 2.—CHARACTER OF WOLSEY.

[King Henry succeeded in obtaining the divorce spoken of in § XXIII., and the unhappy queen, Katharine of Arragon, was obliged to retire to Kimbolton Castle, in Huntingdonshire. Shakespeare pictures her, in this scene, as receiving, during her last illness, the news of Wolsey's death. This news is announced to her by her attendant, or "gentleman-usher," Griffith. The only other person present during this scene is Patience, Queen Katharine's maid.]

SCENE: *Kimbolton.*

*Grif.* How does your grace?

*Kath.*

O Griffith, sick to death!

My legs, like loaden branches, bow to the earth,

Willing to leave their burthen. Reach a chair;

So; now, methinks, I feel a little ease.

5

Didst thou not tell me, Griffith, as thou led'st me,

114. *My integrity to Heaven.*—*Integrity* is literally *wholeness*. Its usual meaning, as here, is *uprightness, honesty*.

3. *Like loaden branches.*—The verb to *load* is an instance of a verb which was once irregular or *strong*, forming its perfect participle in *en*, having become regular or *weak*, forming the participle in *ed*; we should now say *loaded*.

5. *So.*—An exclamation equivalent to "*there, that will do.*"

5. *Methinks.*—See § VIII. note 15.

- That the great child of honour, Cardinal Wolsey,  
Was dead?
- if.* Yes, madam; but I think your grace,  
Out of the pain you suffer'd, gave no ear to it. 10
- th.* Prithee, good Griffith, tell me how he died;  
If well, he stepp'd before me, happily  
For my example.
- if.* Well, the voice goes, madam;  
For after the stout Earl Northumberland 15  
Arrested him at York, and brought him forward,  
As a man sorely tainted, to his answer,  
He fell sick suddenly, and grew so ill  
He could not sit his mule.
- th.* Alas, poor man! 20
- if.* At last, with easy roads, he came to Leicester,  
Lodg'd in the abbey; where the reverend abbot,  
With all his convent, honourably received him;  
To whom he gave these words, "O father abbot,  
An old man, broken with the storms of state, 25  
Is come to lay his weary bones among ye;  
Give him a little earth for charity!"  
So went to bed; where eagerly his sickness  
Pursued him still; and, three nights after this,  
About the hour of eight, which he himself 30

*Cardinal Wolsey.*—See § VII. note 36; and introduction to § XXIII.

*Prithee.*—See § III. note 59.

*Well.*—In answer to Katharine's request, "Tell me how he died."

*The voice goes.*—It is the general opinion.

*Sorely tainted.*—Charged with serious crimes.

*To his answer.*—To his public trial.

*With easy roads.*—By short journeys.

*Abbey.*—A place where men shut themselves up from the world, to practise what is called "the religious life;" such men are called *monks*.

*Abbot.*—The head of an abbey.

*Convent.*—Another name for *abbey*; used also as the name of a place where *females*, called *nuns*, retire from the world. Here, however, it means the *inmates* of the abbey,—the *monks*.

*A little earth.*—A grave.

- Foretold should be his last, full of repentance,  
 Continual meditations, tears, and sorrows,  
 He gave his honours to the world again,  
 His blessed part to heaven, and slept in peace.
- Kath.* So may he rest; his faults lie gently on him! 35  
 Yet thus far, Griffith, give me leave to speak him,  
 And yet with charity. He was a man  
 Of an unbounded stomach, ever ranking  
 Himself with princes; one that, by suggestion,  
 Tied all the kingdom; simony was fair play; 40  
 His own opinion was his law; i' the presence  
 He would say untruths; and be ever double  
 Both in his words and meaning; he was never,  
 But where he meant to ruin, pitiful;  
 His promises were, as he then was, mighty; 45  
 But his performances, as he is now, nothing;  
 Of his own body he was ill, and gave  
 The clergy ill example.
- Grif.* Noble madam,  
 Men's evil manners live in brass; their virtues 50  
 We write in water. May it please your highness  
 To hear me speak his good now?
- Kath.* Yes, good Griffith;

34. *His blessed part*.—His soul.

36. *To speak him*.—To speak of him; to describe him.

38. *An unbounded stomach*.—Unbounded ambition; an appetite for greatness.

40. *Simony*.—The practice of buying and selling offices in the church. The sin obtained its name from Simon the sorcerer; see Acts viii. 18, 19.

41. *I' the presence*.—In the king's presence.

47. *Of his own body he was ill*.—As we say a man may be "ill of a fever," so Wolsey was "ill of his own body," that is, "he suffered from selfishness."

50. *Men's evil manners live in brass*.—As an inscription on brass lasts a long time, so the evil deeds of men are long remembered.

50. *Their virtues we write in water*.—The good deeds of men are remembered no longer than a word written on the surface of water would remain.

- I were malicious else.
- ris.* This cardinal, 55  
 Though from an humble stock, undoubtedly  
 Was fashioned to much honour from his cradle.  
 He was a scholar, and a ripe and good one;  
 Exceeding wise, fair-spoken, and persuading;  
 Lofty and sour to them that loved him not; 60  
 But to those men that sought him sweet as summer.  
 And though he were unsatisfied in getting,  
 Which was a sin, yet in bestowing, madam,  
 He was most princely; ever witness for him  
 Those twins of learning that he raised in you, 65  
 Ipswich and Oxford! one of which fell with him,  
 Unwilling to outlive the good that did it;  
 The other, though unfinished, yet so famous,  
 So excellent in art, and still so rising,  
 That Christendom shall ever speak his virtue. 70  
 His overthrow heap'd happiness upon him;  
 For then, and not till then, he felt himself,  
 And found the blessedness of being little;  
 And, to add greater honours to his age  
 Than man could give him, he died fearing God. 75
- uth.* After my death I wish no other herald,  
 No other speaker of my living actions,  
 To keep mine honour from corruption,  
 But such an honest chronicler as Griffith.

*I were malicious else.*—The verb *were* is Subjunctive singular.

*Those twins of learning that he raised in you.*—The *you* here is not addressed to the queen, but to “Ipswich and Oxford,” in the next line.

*Ipswich and Oxford.*—Wolsey founded Christ Church College, Oxford, and a grammar-school at Ipswich; these were the “twins of learning.” The grammar-school did not continue after his death; while Christ Church is now the most famous college in England.

*Christendom.*—The whole Christian world.

*No other herald.*—At the funeral of noble persons, it is usual for a person called a *herald* to recite all the titles of the deceased, and to speak of all his honourable deeds.

*Chronicler.*—One who *chronicles* or relates a history.



Whom I most hated living, thou hast made me,  
 With thy religious truth and modesty,  
 Now in his ashes honour; peace be with him!  
 Patience, be near me still; and set me lower;  
 I have not long to trouble thee. Good Griffith,  
 Cause the musicians play me that sad note  
 I named my knell, whilst I sit meditating  
 On that celestial harmony I go to.

[*Sad and solemn music; queen sleep*

## XXV.

## TROILUS AND CRESSIDA.

## ACT III. SCENE 3.—ULYSSES ON PERSEVERANCE.

[The scene of this play is the city of Troy, in Asia Minor, a place fit in Grecian history. The date of the "Siege of Troy" (about the time of Jephthah and Samson, judges of the Israelites) is, however, so remote it may be better to consider it as belonging rather to *Mythology* than to *History*. This siege of Troy by the Greeks is stated to have lasted ten years during its continuance, we are to imagine the following scene as taking place in the Grecian camp. It is a dialogue between Achilles and Ulysses, two Grecian commanders; the former had been treated somewhat disdainfully by some of his fellow-officers, among others by the "lubber Ajax;" thereupon offers some excellent advice to Achilles, who having fallen in love with Polyxena, a daughter of the King of Troy, had become careless and indifferent as to the progress of the siege; Ulysses urges him to "persevere" or he might see the honours of the war won by Ajax, whom Achilles despised with such contempt.]

SCENE: *The Grecian camp.*

*Ulyss.* To see these Grecian lords!—why, even already  
 They clap the lubber Ajax on the shoulder.

80. *Whom I most hated.*—*Whom* has for its antecedent *he* under which *This* omission of the antecedent to a relative pronoun is permissible.

85. *Cause the musicians play.*—*Play* is infinitive, with the *to* omitted. We should not now omit the *to* after *cause*; we still, however, write such sentences as

"*Make the men sit down.*"

"*Hear the boys read.*"

87. *Celestial harmony.*—The music of heaven.

2. *Lubber.*—A man dull of understanding.

As if his foot were on brave Hector's breast,  
 And great Troy shrieking.  
*chil.* I do believe it; for they pass'd by me 5  
 As misers do by beggars, neither gave to me  
 Good word nor look; what, are my deeds forgot?  
*lyss.* Time hath, my lord, a wallet at his back,  
 Wherein he puts alms for oblivion,  
 A great sized monster of ingratitude; 10  
 Those scraps are good deeds past; which are devour'd  
 As fast as they are made, forgot as soon  
 As done; perseverance, dear my lord, *Perseverance*  
 Keeps honour bright; to have done is to hang  
 Quite out of fashion, like a rusty mail 15  
 In monumental mockery. Take the instant way;  
 For honour travels in a strait so narrow,  
 Where one but goes abreast; keep then the path;  
 For emulation hath a thousand sons  
 That one by one pursue; if you give way, 20  
 Or hedge aside from the direct forthright,

---

*Brave Hector.*—Hector was son of Priam, king of Troy. He is singled out specially as the bravest of the Trojans.

*Are my deeds forgot?*—*Forgot* is used for *forgotten*.—See § XII. note 32.  
*Wallet.*—A bag.

*Alms for oblivion.*—Things to be forgotten; two lines lower we are told that these are "good deeds." See § XXIV. note 50.

*Perseverance.*—Diligence; activity. In this place, put the accent on the second syllable.

*A rusty mail.*—A mail is a coat of steel net-work, used when soldiers wore armour. Such things are treasured by the descendants of those who wore them, until they become rusty.

*Monumental mockery.*—The different portions of a soldier's armour, such as that mentioned in the last note, are frequently to be met with on the walls of the churches where their wearers lie buried, forming, in fact, a part of their *monument*.

*Where one but goes abreast.*—Where there is not room for two side by side. Ulysses means that if Achilles will not be *first*, another must take his place.

*Emulation.*—Striving to occupy the first place.

*Forthright.*—The straight path onwards; like the "instant way," a few lines above.

Like to an enter'd tide, they all rush by,  
 And leave you hindmost;  
 Or, like a gallant horse fall'n in first rank,  
 Lie there for pavement to the abject rear, 25  
 O'er-run and trampled on; then what they do in present,  
 Though less than yours in past, must o'ertop yours;  
 For time is like a fashionable host  
 That slightly shakes his parting guest by the hand,  
 And with his arms outstretch'd, as he would fly, 30  
 Grasps in the comer; welcome ever smiles,  
 And farewell goes out sighing. O, let not virtue seek  
 Remuneration for the thing it was;  
 For beauty, wit, *humble imitation*  
 High birth, vigour of bone, desert in service, 35  
 Love, friendship, charity, are subjects all  
 To envious and calumniating time.  
 One touch of nature makes the whole world kin,—  
 That all with one consent praise new-born gawds,  
 Though they are made and moulded of things past, 40  
 And gives to dust that is a little gilt  
 More laud than gilt o'er-dusted.

25. *Lie there for pavement.*—The verb *lie* is in want of a nominative; suppose *you* as its subject.

25. *The abject rear.*—*Abject* means *mean, low*; the *rear* are those who are *behind*; the expression therefore means “the common people, who ought to be far behind *you*.”

30. *As he would fly.*—Suppose *if* before *he*.

31. *Welcome ever smiles, and farewell goes out sighing.*—This may be paraphrased thus,—“What pleasure we have to look forward to in the company of a coming guest, is more thought upon, and more valued, than what we *have enjoyed*, and is over.”

33. *Remuneration.*—Reward; payment.

37. *Calumniating.*—Slandorous; false; backbiting.

39. *Gawds.*—Ornaments; finery.

41. *A little gilt.*—Covered with thin gold.

42. *Laud.*—Praise.

42. *Gilt o'er-dusted.*—Here *gilt* is used for *gold*. The two lines mean,—“Men only look at the *outsides* of things, and so they admire a mean object when disguised as gold, more than they do gold itself when hidden under a meaner covering.”

The present eye praises the present object;  
 Then marvel not, thou great and còmplete man,  
 That all the Greeks begin to worship Ajax; 45  
 Since things in motion sooner catch the eye  
 Than what not stirs. The cry went once on thee,  
 And still it might, and yet it may again,  
 If thou wouldst not entomb thyself alive  
 And case thy reputation in thy tent; 50  
 Whose glorious deeds, but in these fields of late,  
 Made emulous missions 'mongst the gods themselves,  
 And drave great Mars to faction.

*hil.* Of this my privacy  
 I have strong reasons. 55

*yes.* But 'gainst your privacy  
 The reasons are more potent and heroical;  
 'Tis known, Achilles, that you are in love  
 With one of Priam's daughters.

*hil.* Ha! known! 60

*yes.* Is that a wonder?  
 The providence that's in a watchful state  
 Knows almost every grain of Plutus' gold,  
 Finds bottom in the uncomprehensive deeps,  
 Keeps place with thought, and almost, like the gods, 65  
 Does thoughts unveil in their dumb cradles.  
 There is a mystery in the soul of state;  
 Which hath an operation more divine

*Than what not stirs*—Than that which does not stir.

*Emulous missions.*—*Enterprises* or *expeditions* undertaken in *emulation*, or *rivalry*; as though the gods themselves were jealous of Achilles' fame.

*Drave.*—An old past tense, now written *drove*.

*Mars.*—The god of war, in ancient mythology. See § III. note 39.

*One of Priam's daughters.*—Polyxena: she was Hector's sister; see note 3.

*Plutus.*—In mythology, the god of riches. See § III. note 39. He was represented as *blind*, to show that he showed no favour; *lame*, as he came slowly; and he had *wings*, showing that he quickly flew away!

*Uncomprehensive.*—Not to be measured.

Than breath or pen can give expressure to;  
 All the commerce that you have had with Troy  
 As perfectly is ours as yours, my lord;  
 And it must grieve young Pyrrhus now at home,  
 When fame shall in our islands sound her trump,  
 And all the Greekish girls shall tripping sing,  
 "Great Hector's sister did Achilles win,  
 But our great Ajax bravely beat down him."  
 Farewell, my lord; I as your lover speak;  
 The fool slides o'er the ice that you should break.

## XXVI.

## JULIUS CÆSAR.

## ACT I. SCENE I.—CASSIUS' OPINION OF CÆSAR.

[The play entitled "Julius Cæsar" is founded upon one of the most stirring events of Roman history. Julius Cæsar won great renown by his numerous foreign campaigns; it was under his command that the first Roman invasion of Britain took place, in the year 55 B.C. For his great services to country he was chosen Consul, that is, head of the government of Rome, the form of government at that time being what is called a Republic, a government in which the chief ruler, and all other state officers, are chosen, either directly or indirectly, by the people. He was also, in the year 47, appointed Dictator; this was a higher title than that of consul, and government only appointed such an officer on extraordinary occasions, he usually resigned his office when the business for which he was appointed had been carried through. Julius Cæsar, however, was chosen Dictator ten years, and afterwards for life. This gave him as much power as emperor of any despotic government; and having the power of a king desired the title. His wish to be crowned king offended many of his friends and we are introduced in this scene to two noble Romans, Brutus and Cassius, who express dissatisfaction at the course Cæsar was taking. Brutus has a personal dislike to Cæsar, Cassius, on the other hand, was the dictator's enemy; and he tries, successfully as we shall see, to induce Brutus to put an end to Cæsar's ambition, even if it should involve the crime of murder.]

SCENE: *A public place in Rome.*

69. *Expressure*.—Used for *expression*; meaning *utterance, words*.

70. *Commerce*.—Accent the second syllable. The word here means *correspondence, intercourse*.

72. *Young Pyrrhus*.—The son of Achilles.

77. *As your lover*.—As your friend; as wishing you well.

- u. What means this shouting? I do fear, the people  
Choose Cæsar for their king.
- s. Ay, do you fear it?  
Then must I think you would not have it so.
- u. I would not, Cassius; yet I love him well. 5  
But *wherefore* do you hold me here so long?  
What is it that you would impart to me?  
If it be aught toward the general good,  
Set honour in one eye and death i' the other,  
And I will look on both indifferently; 10  
For let the gods so speed me as I love  
The name of honour more than I fear death.
- s. I know that virtue to be in you, Brutus,  
As well as I do know your outward favour. 15  
Well, honour is the subject of my story.  
I cannot tell what you and other men  
Think of this life; but for my single self,  
I had as lief not be as live to be  
In awe of such a thing as I myself. 20  
I was born free as Cæsar; so were you;  
We both have fed as well; and we can both  
Endure the winter's cold as well as he;  
For once upon a raw and gusty day,  
The troubled Tiber chafing with her shores,  
Cæsar said to me, "Darest thou, Cassius, now 25  
Leap in with me into this angry flood,  
And swim to yonder point?" Upon the word,

---

*And I will look on both indifferently.*—Brutus means that he would die rather than lose his honour; and he would face death to preserve his honour. *Indifferently* here means *equally*; *without partiality*.

*Your outward favour.*—Your outward appearance.

*As lief.*—As willingly.

*We both have fed as well.*—We have both been as well brought up.

*Tiber.*—The river on which Rome stands.

*Chafing with her shores.*—Notice here the feminine pronoun *her*; rivers are generally, when *personified*, or spoken of as if they were persons, regarded as *masculine*; thus we speak of *Father Thames*. In Latin, the Tiber is *masc.*

Accoutred as I was, I plungèd in  
 And bade him follow; so indeed he did.  
 The torrent roar'd, and we did buffet it 3  
 With lusty sinews, throwing it aside  
 And stemming it with hearts of controversy;  
 But ere we could arrive the point proposed,  
 Cæsar cried, "Help me, Cassius, or I sink!"  
 I, as Æneas, our great ancestor, 3  
 Did from the flames of Troy upon his shoulder  
 The old Anchises bear, so from the waves of Tiber  
 Did I the tired Cæsar. And this man  
 Is now become a god, and Cassius is  
 A wretched creature, and must bend his body, 4  
 If Cæsar carelessly but nod on him.  
 He had a fever when he was in Spain,  
 And when the fit was on him, I did mark  
 How he did shake; 'tis true, this god did shake;  
 His coward lips did from their colour fly,

28. *Accoutred*.—Equipped; dressed.

32. *Hearts of controversy*.—*Controversy* generally means *debate*, *argume* here the allusion is to the *strife* in their *hearts* as to who should arrive first.

33. *Arrive the point*.—The verb *arrive* is here used transitively, governing *point* as its object.

35. *Æneas*.—Son of Anchises and the goddess Venus, and husband Creusa, a daughter of Priam, king of Troy. See § XXV. introduction; see also § III. note 39.

35. *Our great ancestor*.—The Romans believed themselves to be descendants of the Æneas spoken of in the preceding note.

36. *The flames of Troy*.—Troy was a city in Asia Minor. See introduction to § XXV. The old writers say that when the Grecians burnt Troy, Æneas escaped, and settled in Italy.

37. *Anchises*.—The father of Æneas. The story of the rescue of Anchises from the flames by his son Æneas is found in Virgil, a Latin poet.

39. *Is now become a god*.—Is now as much revered as if he were a god.

45. *His coward lips did from their colour fly*.—This fine line has a double meaning; first, that his lips lost their colour—the colour of manhood; secondly, there is the imputation of cowardice, of not sticking to their colours. A soldier will brave death rather than give up his colours, or flag.

And that same eye whose bend doth awe the world  
 Did lose his lustre; I did hear him groan;  
 Ay, and that tongue of his that bade the Romans  
 Mark him and write his speeches in their books,  
 Alas, it cried, "Give me some drink, Titinius," 50  
 As a sick girl. Ye gods, it doth amaze me  
 A man of such a feeble temper should  
 So get the start of the majestic world  
 And bear the palm alone. [*Shout. Flourish.*]

- Another general shout! 55
- I do believe that these applauses are  
 For some new honours that are heap'd on Cæsar.
- Why, man, he doth bestride the narrow world  
 Like a Colossus, and we petty men  
 Walk under his huge legs and peep about 60  
 To find ourselves dishonourable graves.  
 Men at some time are masters of their fates;  
 The fault, dear Brutus, is not in our stars,  
 But in ourselves, that we are underlings.  
 Brutus and Cæsar: what should be in that 'Cæsar?' 65  
 Why should that name be sounded more than yours?  
 Write them together, yours is as fair a name;  
 Sound them, it doth become the mouth as well;  
 Weigh them, it is as heavy; conjure with 'em,  
 Brutus will start a spirit as soon as Cæsar. 70  
 Now, in the names of all the gods at once,

---

*Whose bend.*—Whose frown; whose look of sternness.

*Titinius.*—A servant of Cassius.

*Colossus.*—There was a brass statue at the entrance to the harbour of Rhodes, so large that ships could sail between its legs; this was called the Colossus; it was one of the seven wonders of the world.

*Our stars.*—This alludes to the old belief in *astrology*, according to which all our actions are governed and regulated by the motions of the stars; a belief that still holds some ground amongst very ignorant people.

*Conjure with 'em.*—In ancient times magicians professed to be able to raise the spirits of the dead by using the names of great men as charms; this was called *conjuring*.



Upon what meat doth this our Cæsar feed,  
 That he is grown so great? Age, thou art shamed!  
 Rome, thou hast lost the breed of noble bloods!  
 When went there by an age, since the great flood, 75  
 But it was fam'd with more than with one man?  
 When could they say till now, that talked of Rome,  
 That her wide walls encompass'd but one man?  
 Now is it Rome indeed, and room enough,  
 When there is in it but one only man. 80  
 O, you and I have heard our fathers say,  
 There was a Brutus once that would have brook'd  
 The eternal devil to keep his state in Rome  
 As easily as a king.

*Bru.* That you do love me, I am nothing jealous; 85  
 What you would work me to, I have some aim;  
 How I have thought of this and of these times,  
 I shall recount hereafter; for this present,  
 I would not, so with love I might entreat you,  
 Be any further mov'd. What you have said 94  
 I will consider; what you have to say,  
 I will with patience hear, and find a time  
 Both meet to hear and answer such high things.  
 Till then, my noble friend, chew upon this;  
 Brutus had rather be a villager 9

75. *The great flood.*—The Romans of that day being heathen, this scarcely refer to the flood spoken of in the book of Genesis. A nations, however, have a tradition of a universal flood; this probably refers to the great deluge sent by Jupiter, when on Deucalion, King of Thessaly, and his wife Pyrrha, were saved. See § III. note 39.

79. *Rome indeed, and room enough.*—There is a pun here; Rome was formerly pronounced *Room*.

82. *There was a Brutus once.*—Lucius Junius Brutus, an ancestor of the Brutus of this scene.

86. *Work me to.*—Persuade me to.

86. *Aim.*—Guess.

94. *Chew upon this.*—Turn this over in your mind. Animals that *ruminate*, or *chew the cud*, have a thoughtful appearance when so engaged so that both *chew* and *ruminate* have come to mean *think*.

Than to ~~repute~~ himself a son of Rome  
Under such hard ~~conditions~~ as this time  
Is like to lay upon us.

*Cas.* I am glad that my ~~weak~~ words  
Have struck but thus much show of fire from Brutus.

*Bru.* To-morrow, if you please to speak with me, [100  
I will come home to you; or, if you will,  
Come home to me, and I will wait for you.

[*Exit Brutus.*

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XXVII.

JULIUS CÆSAR.

ACT iii. SCENE 2.—MARK ANTONY'S ORATION.

[Shortly after the conversation between Brutus and Cassius, in § XXVI., they, with other nobles, determined to put Cæsar to death. This they did in the Senate-house, on the 15th of March, 44 B.C. After this dreadful crime had been committed, the body of Cæsar was removed to the Forum, or market-place, where, from an elevated platform or pulpit, Brutus addressed the citizens, justifying the deed he had done, on the ground that Cæsar's ambition was dangerous to the state. The audience seemed satisfied with the argument of Brutus; but Mark Antony, a friend of Cæsar's, with the permission of Brutus, followed with a speech in Cæsar's praise; his oration, which we now give, had the effect of turning his large audience against Brutus and his friends. The disconnected shouts and exclamations which Shakespeare puts into the mouths of the citizens, as their feelings are being wrought upon by Antony's noble words, are here omitted, and the oration transcribed without break.]

SCENE: *The Forum at Rome.*

*Ant.* Friends, Romans, countrymen, lend me your ears;  
I come to bury Cæsar, not to praise him.  
The evil that men do lives after them;  
The good is oft interrèd with their bones;  
So let it be with Cæsar. The noble Brutus 5  
Hath told you Cæsar was ambitious;  
If it were so, it was a grievous fault,

---

3. *The evil that men do lives after them; the good is oft interrèd with their bones.*—A similar passage is paraphrased in § XXIV. note 50; and referred to again in § XXV. 9.

And grievously hath Cæsar answer'd it.  
 Here, under leave of Brutus and the rest—  
 For Brutus is an honourable man; 10  
 So are they all, all honourable men—  
 Come I to speak in Cæsar's funeral.  
 He was my friend, faithful and just to me;  
 But Brutus says he was ambitious;  
 And Brutus is an honourable man. 15  
 He hath brought many captives home to Rome,  
 Whose ransoms did the general coffers fill:  
 Did this in Cæsar seem ambitious?  
 When that the poor have cried, Cæsar hath wept;  
 Ambition should be made of sterner stuff; 20  
 Yet Brutus says he was ambitious;  
 And Brutus is an honourable man.  
 You all did see that on the Lupercal  
 I thrice presented him a kingly crown,  
 Which he did thrice refuse; was this ambition? 25  
 Yet Brutus says he was ambitious;  
 And, sure, he is an honourable man.  
 I speak not to disprove what Brutus spoke,  
 But here I am to speak what I do know.  
 You all did love him once, not without cause: 30  
 What cause withholds you, then, to mourn for him?  
 O judgment! thou art fled to brutish beasts,  
 And men have lost their reason. Bear with me;  
 My heart is in the coffin there with Cæsar,  
 And I must pause till it come back to me. 35  
 . . . . .  
 But yesterday the word of Cæsar might

17. *Ransoms*.—Sums of money obtained for the release of prisoners.

17. *The general coffers*.—The public treasury, or chest.

23. *The Lupercal*.—This was a festival held in Rome in honour of Pan, the god of shepherds and huntsmen. It took place annually on the 15th of February.

35. *And I must pause till it come back to me*.—There is a slight pause here, which is filled up by the cries of the people.

36. *But yesterday*.—Only yesterday.

Have stood against the world ; now lies he there,  
 And none so poor to do him reverence.  
 O masters, if I were disposed to stir  
 Your hearts and minds to mutiny and rage, 40  
 I should do Brutus wrong, and Cassius wrong,  
 Who, you all know, are honourable men ;  
 I will not do them wrong ; I rather choose  
 To wrong the dead, to wrong myself and you,  
 Than I will wrong such honourable men. 45  
 But here's a parchment with the seal of Cæsar ;  
 I found it in his closet, 'tis his will ;  
 Let but the commons hear this testament—  
 Which, pardon me, I do not mean to read—  
 And they would go and kiss dead Cæsar's wounds, 50  
 And dip their napkins in his sacred blood,  
 Yea, beg a hair of him for memory,  
 And, dying, mention it within their wills,  
 Bequeathing it as a rich legacy  
 Unto their issue. 55

[ANTONY comes down from the pulpit, and  
stands by the dead body of CÆSAR.]

If you have tears, prepare to shed them now.  
 You all do know this mantle ; I remember  
 The first time ever Cæsar put it on ;

---

*And none so poor to do him reverence.*—This means that Cæsar was now so low, that there were none lower—none who could look up to him.

*A parchment.*—Parchment is used for important writings, such as wills, &c.; it is made of sheepskin.

*The commons.*—The common people; citizens of Rome.

*Testament.*—A will; the directions given by a person as to the disposal of his property after his death.

*Their napkins.*—Their handkerchiefs.

*Unto their issue.*—Unto their children. Here occurs another pause, during which the people clamour to hear the will read, and Antony descends for that purpose—but does not immediately proceed to read it—preferring to stir the people's minds still further.

'Twas on a summer's evening, in his tent,  
 That day he overcame the Nervii : 60  
 Look, in this place ran Cassius' dagger through;  
 See what a rent the envious Casca made;  
 Through this the well-belovèd Brutus stabb'd;  
 And as he pluck'd his cursèd steel away,  
 Mark how the blood of Cæsar follow'd it, 65  
 As rushing out of doors, to be resolv'd  
 If Brutus so unkindly knock'd, or no;  
 For Brutus, as you know, was Cæsar's angel:  
 Judge, O you gods, how dearly Cæsar lov'd him!  
 This was the most unkindest cut of all; 70  
 For when the noble Cæsar saw him stab,  
 Ingratitude, more strong than traitors' arms,  
 Quite vanquish'd him: then burst his mighty heart;  
 And, in his mantle muffling up his face,  
 Even at the base of Pompey's statua, 75  
 Which all the while ran blood, great Cæsar fell.  
 O, what a fall was there, my countrymen!  
 Then I, and you, and all of us fell down,  
 Whilst savage treason flourish'd over us.  
 O, now you weep; and, I perceive, you feel 80  
 The dint of pity; these are gracious drops.

60. *The Nervii*.—A number of tribes occupying what is now known as Belgium. The victory alluded to was one of Cæsar's most famous exploits.

62. *The envious Casca*.—One of the conspirators.

63. *The well-belovèd Brutus*.—Throughout the play, and indeed as a matter of history, it appears that Brutus was on terms of great friendship with Cæsar.

66. *To be resolv'd*.—To make sure; to ascertain.

68. *Cæsar's angel*.—That is, beloved and revered by Cæsar, and as closely connected with him, as if he had been Cæsar's guardian angel.

70. *Most unkindest*.—This is an instance of a double superlative, much in use in Shakespeare's time. See § XIV. note 28.

75. *Pompey's statua*.—*Statua* is used for *statue*, an image in stone. Pompey was a famous general, and one of the leading men of Rome; he had been assassinated shortly before these events.

81. *The dint of pity*.—The stroke, or impression made by pity.

Kind souls, what, weep you when you but behold  
Our Cæsar's vesture wounded? Look you here,  
Here is himself, marr'd, as you see, with traitors.

Good friends, sweet friends, let me not stir you up 85  
To such a sudden flood of mutiny.

They that have done this deed are honourable:  
What private griefs they have, alas, I know not,  
That made them do it: they are wise and honourable,  
And will, no doubt, with reasons answer you. 90  
I come not, friends, to steal away your hearts;

I am no orator, as Brutus is;  
But, as you know me all, a plain blunt man,  
That love my friend; and that they know full well  
That gave me public leave to speak of him; 95  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood; I only speak right on;  
I tell you that which you yourselves do know;  
Show you sweet Cæsar's wounds, poor, poor dumb  
months, 100

And bid them speak for me; but were I Brutus,  
And Brutus Antony, there were an Antony  
Would ruffle up your spirits and put a tongue  
In every wound of Cæsar, that should move  
The stones of Rome to rise and mutiny. 105

*Vesture.*—Garments.

*With traitors.*—*With* is used for *by*. Another pause here occurs, during which the people become furious, and threaten to have the lives of the conspirators, and to break out into *mutiny*. Having allowed this to work for a time, Antony continues.

*Orator.*—Speaker; one who is gifted with the power of speaking well.

*Put a tongue in every wound of Cæsar.*—That is, make the wounds of Cæsar appeal to the hearts of the people as eloquently, and with as much effect, as if each wound were itself a tongue.

## XXVIII.

## JULIUS CÆSAR.

## ACT IV. SCENE 3.—BRUTUS AND CASSIUS.

[After the death of Cæsar, spoken of in § XXVII. the government of Rome was carried on by a *Triumvirate*, that is, by three men possessing equal powers; of these triumvirs, Mark Antony, the speaker of the oration, was one. Brutus and Cassius, with their fellow-conspirators, having fled from Rome for fear of the people's fury, raised the eastern portion of the empire against Mark Antony and his friends. In the progress of this war, Brutus and Cassius quarrelled upon a matter involving the authority of the former. It is this quarrel, and the subsequent reconciliation, which forms the subject of the present selection.]

SCENE: *Camp near Sardis; the tent of Brutus.*

- Cas.* That you have wrong'd me doth appear in this;  
 You have condemn'd and noted Lucius Pella  
 For taking bribes here of the Sardians;  
 Wherein my letters, praying on his side,  
 Because I knew the man, were slighted off. 5
- Bru.* You wrong'd yourself to write in such a case.
- Cas.* In such a time as this it is not meet  
 That every nice offence should bear his comment.
- Bru.* Let me tell you, Cassius, you yourself  
 Are much condemn'd to have an itching palm;  
 To sell and mart your offices for gold 10  
 To undeservers.

---

2. *Noted*.—Marked; set a mark against.

2. *Lucius Pella*.—A Roman who had filled high offices of trust in Asia Minor. Plutarch says it was *embezzlement* that he was charged with.

3. *The Sardians*.—The inhabitants of Sardis, a town in Asia Minor, which at that time formed part of the Roman Empire. It was this portion of the empire, together with Macedonia (now European Turkey) that Brutus and Cassius overran after their departure from Rome.

5. *Were slighted off*.—Were put aside, and unnoticed.

8. *Should bear his comment*.—Should be taken notice of. *His* is used, as is usual by Shakespeare, for *its*. See § IV. note 53.

10. *An itching palm*.—The *palm* is the hand; the meaning is, a hand ever ready to receive bribes.

11. *Mart*.—The word is here used as a verb, meaning to exchange.

4. I an itching palm !  
 You know that you are Brutus that speak this,  
 Or, by the gods, this speech were else your last. 15
- u. The name of Cassius honours this corruption,  
 And chastisement doth therefore hide his head.
4. Chastisement !
- u. Remember March, the ides of March remember ;  
 Did not great Julius bleed for justice' sake? 20  
 What villain touch'd his body, that did stab,  
 And not for justice? What, shall one of us,  
 That struck the foremost man of all this world  
 But for supporting robbers, shall we now  
 Contaminate our fingers with base bribes, 25  
 And sell the mighty space of our large honours  
 For so much trash as may be graspèd thus?  
 I had rather be a dog, and bay the moon,  
 Than such a Roman.
4. Brutus, bay not me; 30  
 I'll not endure it; you forget yourself,  
 To hedge me in; I am a soldier, I,  
 Older in practice, abler than yourself  
 To make conditions.
- u. Go to; you are not, Cassius. 35

*This speech were else your last.*—*Were* is subjunctive singular agreeing with *speech*.

*The ides of March remember.*—In the Roman calendar the 13th day of some months, and the 15th of others, was called the *ides* of that month. In this instance it is the 15th of March that is meant, the date of the murder of Julius Cæsar.

*Great Julius.*—Julius Cæsar. See introduction to § XXVI. and XXVII.

*What villain.*—Implying that *no villain* was concerned in the murder; but that it was done for political reasons.

*Contaminate.*—Taint; soil.

*As may be graspèd thus.*—Here Brutus doubtless suits the action to the word; clenching his fist as though he were *grasping* the bribes he speaks of.

*Bay the moon.*—To *bay* the moon is to stand barking at the moon, like an animal at bay.

*Go to.*—See § VIII. note 105.



*Cas.* I am.

*Bru.* I say you are not.

*Cas.* Urge me no more, I shall forget myself;  
Have mind upon your health, tempt me no further.

*Bru.* Away, slight man! 40

*Cas.* Is't possible?

*Bru.* Hear me, for I will speak.

Must I give way and room to your rash choler?  
Shall I be frightened when a madman stares?

*Cas.* Ye gods, ye gods! must I endure all this? 45

*Bru.* All this! ay, more; fret till your proud heart break;  
Go show your slaves how choleric you are,  
And make your bondmen tremble. Must I budge?  
Must I observe you? must I stand and crouch  
Under your testy humour? By the gods, 50  
You shall digest the venom of your spleen,  
Though it do split you; for, from this day forth,  
I'll use you for my mirth, yea, for my laughter,  
When you are waspish.

39. *Have mind upon your health.*—Take care of yourself; recollect that I may do you an injury.

40. *Slight man.*—Cassius was thin, and apparently insignificant and feeble. Thus, earlier in the play, Cæsar says, alluding to Cassius:—

“Yond Cassius has a lean and hungry look.”

43. *Rash choler.*—*Choler* is used for *temper*. It was once thought that our varying moods and tempers were caused by different humours or matters in the body; the humour which made a person irritable or cross was his *choler*.

47. *Choleric.*—An adjective formed from the word explained in note 43; it means *subject to choler*; *ill-tempered*.

48. *Must I budge.*—Must I give way.

51. *The venom of your spleen.*—The *spleen* is an organ of the human body; the corresponding organ in the lower animals is called the *milt*. When this is out of order, *ill-temper* may be expected to follow; hence the word *spleen* itself is often used for *ill-temper*, *spite*, as it is in this place; the whole line would mean, “You shall swallow your spite.”

54. *Waspish.*—Irritable; easily put out of temper.

8. Is it come to this? 55
16. You say you are a better soldier;  
Let it appear so; make your vaunting true,  
And it shall please me well; for mine own part,  
I shall be glad to learn of noble men.
8. You wrong me every way; you wrong me, Brutus; 60  
I said an elder soldier, not a better;  
Did I say "better?"
16. If you did, I care not.
8. When Cæsar liv'd, he durst not thus have mov'd me.
16. Peace, peace! you durst not so have tempted him. 65
8. I durst not!
16. No.
8. What, durst not tempt him!
16. For your life you durst not.
8. Do not presume too much upon my love; 70  
I may do that I shall be sorry for.
16. You have done that you should be sorry for.  
There is no terror, Cassius, in your threats,  
For I am arm'd so strong in honesty  
That they pass by me as the idle wind, 75  
Which I respect not. I did send to you  
For certain sums of gold, which you denied me;  
For I can raise no money by vile means;  
By heaven, I had rather coin my heart,  
And drop my blood for drachmas, than to wring 80  
From the hard hands of peasants their vile trash  
By any indirection; I did send

---

*I may do that I shall be sorry for.*—The relative pronoun *which* must be understood after *that*. In Shakespeare's time the word *that*, like *what* in the present day, included within itself the word *which*; thus, in the *Book of Common Prayer* we have the expression, "to do always *that* is righteous in thy sight."

*Drachmas.*—The drachma was a small piece of money.

*Their vile trash.*—This refers to money. It is evident that Brutus thought very little of money for its own sake.

*'any indirection.*—By any unfair means; by means not straight.

- To you for gold to pay my legions,  
Which you denied me; was that done like Cassius?  
Should I have answered Caius Cassius so? 85  
When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts:  
Dash him to pieces!
- Cas.* I denied you not. 90  
*Bru.* You did.  
*Cas.* I did not; he was but a fool that brought  
My answer back. Brutus hath riv'd my heart;  
A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are. 95
- Bru.* I do not, till you practise them on me.  
*Cas.* You love me not.  
*Bru.* I do not like your faults.  
*Cas.* A friendly eye could never see such faults.  
*Bru.* A flatterer's would not, though they do appear 100  
As huge as high Olympus.  
*Cas.* Come, Antony, and young Octavius, come,  
Revenge yourselves alone on Cassius,

---

83. *My legions.*—My regiments; in a Roman legion there were about 6000 men; each legion contained both cavalry and infantry.

87. *Rascal counters.*—Another name Brutus gives to money; see note 81. *Imitation money* is used for purposes of *counting*, in games, &c.; hence the name *counters*.

88. *With all your thunderbolts.*—In an age when mythology (see § III. note 39) was the belief of the civilized world, it was supposed that the gods had the power of hurling thunderbolts, or as we should say now, causing death by lightning. Thus, Jupiter, the king and father of the gods, is generally represented holding in one hand thunderbolts ready to be hurled.

93. *Riv'd.*—Broken; torn.

101. *High Olympus.*—A celebrated mountain of Greece. It is famous as having been considered by Homer and other poets as the *seat of the gods*.

102. *Young Octavius.*—The nephew of Julius Cæsar, and one of the *triumvirate* (see introduction) after Cæsar's death. He is better known as Augustus Cæsar, Emperor of Rome after the *triumvirate*. He is mentioned in St. Luke ii. 1.

For Cassius is a weary of the world ;  
Hated by one he loves ; brav'd by his brother ; 105  
Check'd like a bondman ; all his faults observ'd,  
Set in a note-book, learn'd, and conn'd by rote,  
To cast into my teeth. O, I could weep  
My spirit from mine eyes ! There is my dagger,  
And here my naked breast ; within, a heart 110  
Dearer than Plutus' mine, richer than gold ;  
If that thou be'st a Roman, take it forth ;  
I, that denied thee gold, will give my heart ;  
Strike, as thou didst at Cæsar ; for, I know,  
When thou didst hate him worst, thou lovedst him  
better 115  
Than ever thou lovedst Cassius.

*Cassius*. Sheathe your dagger;  
Be angry when you will, it shall have scope;  
Do what you will, dishonour shall be humour.  
*O Cassius*, you are yokèd with a lamb,  
That carries anger as the flint bears fire;  
Who, much enforcèd, shows a hasty spark,  
And straight is cold again.

*Brutus*. Hath *Cassius* liv'd  
To be but mirth and laughter to his *Brutus*,  
When grief, and blood ill-temper'd, vexeth him?  
*Cassius*. When I spoke that, I was ill-temper'd too.  
*Brutus*. Do you confess so much? Give me your hand.  
*Cassius*. And my heart too.

*Brutus*. O *Brutus*!

. *Aweary*.—This means the same as *weary*. Many adjectives were used with the prefix *a*—as *afraid*, *acold*, &c.

. *Conn'd by rote.*—Learned by heart; learned thoroughly.

*To cast into my teeth.*—To charge me with before my face.

. *Plutus' mine*.—Plutus was the god of riches; see § XXV. note 63.

The *mine* would be the place whence all these riches were obtained.

*That carries anger as the flint bears fire.*—Carries it, that is to say, not always visibly; Brutus could be angry, as the flint could strike fire; but his anger was soon over.

*Straight.*—Immediately.

*Bru.*

What's the matter?

*Cas.*

Have you not love enough to bear with me,  
When that rash humour which my mother gave me  
Makes me forgetful?

*Bru.*

Yes, Cassius; and from henceforth, 135  
When you are over-earnest with your Brutus,  
He'll think your mother chides, and leave you so.

## XXIX.

## KING LEAR.

## ACT I. SCENE I.—THE THREE SISTERS.

[Shakespeare borrowed the materials for this play from an old historian, Geoffrey of Monmouth, who says that Lear was King of Britain eight centuries before the birth of Christ. It is very doubtful whether anything authentic is known about this island in times so remote. With the correctness of the history, however, Shakespeare had nothing to do; it is sufficient for us to observe that out of the story he found in the old chronicler he has woven for us one of his finest plays, the plot of which is founded upon the unnatural conduct of two of Lear's daughters, and the harsh treatment which Lear himself meted out to a third daughter. His two eldest daughters, Goneril and Regan, promised the old king unbounded love, but failed in the performance of that promise when put to the test; while Cordelia, the youngest, who would promise nothing but the duty of a daughter to her father, was banished by the king, and yet, in the end, showed that her idea of a daughter's duty was the right one. The Dukes of Albany and Cornwall, mentioned in the scene, are the husbands of Goneril and Regan respectively; the King of France and the Duke of Burgundy are suitors for the hand of Cordelia; and the Earl of Kent, a nobleman who takes the side of Cordelia when her father turns against her. These titles, duke, earl, and the rest, are all modern; but are used by Shakespeare to give his ancient story a modern dress.]

SCENE: *King Lear's palace.*

*Lear.* Give me the map there. Know that we have divided  
In three our kingdom; and 'tis our fast intent  
To shake all cares and business from our age;  
Conferring them on younger strengths, while we  
Unburthen'd crawl towards death. Our son of Corn-  
wall, 5  
And you, our no less loving son of Albany,

1. *We.*—This is the "royal we." See § VI. note 2.

We have this hour a constant will to publish  
 Our daughters' several dowers, that future strife  
 May be prevented now. The princes, France and Bur-  
 gundy,

Great rivals in our youngest daughter's love, 10  
 Long in our court have made their amorous sojourn,  
 And here are to be answer'd. Tell me, my daughters,—  
 Since now we will divest us, both of rule,  
 Interest of territory, cares of state,—  
 Which of you shall we say doth love us most? 15  
 That we our largest bounty may extend  
 Where nature doth with merit challenge. Goneril,  
 Our eldest-born, speak first.

2. Sir, I love you more than words can wield the matter;  
 Dearer than eyesight, space, and liberty; 20  
 Beyond what can be valued, rich or rare;  
 No less than life, with grace, health, beauty, honour;  
 As much as child e'er lov'd, or father found;  
 A love that makes breath poor, and speech unable;  
 Beyond all manner of so much I love you. 25

3. Of all these bounds, even from this line to this,  
 With shadowy forests and with champains rich'd,  
 With plenteous rivers and wide-skirted meads,  
 We make thee lady; to thine and Albany's issue

*I constant will.*—A fixed, determined will.

*Several.*—Separate, different, distinct.

*Dowers.*—Property given to daughters on their marriage.

*Their amorous sojourn.*—Their loving stay; the visit they are making out of love for Cordelia.

*Where nature doth with merit challenge.*—Where it is most merited, or deserved.

*Wield.*—Here used for *handle*. In modern form the sentence may be construed, "I love you more than words can say."

*From this line to this.*—At each repetition of the word *this*, Lear is pointing to the map.

*Champains.*—Plains; flat portions of country.

*Rich'd.*—Used for *enriched*; made rich.

*meads.*—A poetical form of the word *meadows*.

*me.*—Children.

- Be this perpetual. What says our second daughter, 30  
 Our dearest Regan, wife to Cornwall? Speak. L
- Reg.* Sir, I am made C  
 Of the selfsame metal that my sister is,  
 And prize me at her worth. In my true heart  
 I find she names my very deed of love; 35  
 Only she comes too short; that I profess  
 Myself an enemy to all other joys,  
 Which the most precious square of sense possesses;  
 And find I am alone felicitate  
 In your dear highness' love. 40
- Lear.* To thee and thine hereditary ever  
 Remain this ample third of our fair kingdom;  
 No less in space, validity, and pleasure,  
 Than that conferr'd on Goneril. Now, our joy,  
 Although the last, not least; to whose young love 45  
 The vines of France and milk of Burgundy  
 Strive to be interess'd; what can you say to draw  
 A third more opulent than your sisters? Speak.
- Cor.* Nothing, my lord.
- Lear.* Nothing will come of nothing; speak again. 50
- Cor.* Unhappy that I am, I cannot heave  
 My heart into my mouth; I love your majesty  
 According to my bond: nor more nor less.

34. *Prize me.*—*Price me; value myself.*
35. *My very deed of love.*—Exactly my *idea* of love.
36. *That I profess.*—*That* is here used, as often in Shakespeare, for *in that; inasmuch that; seeing that.*
38. *Square of sense.*—A *square* being a space bounded or compassed by four straight lines, Shakespeare here uses the word *square* for *boundary, compass.*
39. *Felicitate.*—Happy; made happy.
41. *Thine hereditary.*—Thy children.
47. *Interess'd.*—This was the form of the word *interested* in Shakespeare's time. *To be interess'd is to be moved; to be drawn towards, as in love.*
48. *A third more opulent.*—A richer share.
53. *Nor more nor less.*—The first *nor* is used for *neither*. Poetically, however, *nor—nor*, as correlative conjunctions, are still employed.

- ear.* How, how, Cordelia! mend your speech a little,  
Lest it may mar your fortunes. 55
- or.* Good my lord,  
You are my father, bred me, lov'd me; I  
Return those duties back as are right fit,  
Obey you, love you, and most honour you.  
Why have my sisters husbands, if they say 60  
They love you all? Haply, when I shall wed,  
That lord whose hand must take my plight shall carry  
Half my love with him, half my care and duty;  
Sure, I shall never marry like my sisters,  
To love my father all. 65
- ear.* But goes thy heart with this?
- or.* Ay, good my lord.
- ear.* So young, and so untender?
- or.* So young, my lord, and true.
- ear.* Let it be so; thy truth, then, be thy dower; 70  
For, by the sacred radiance of the sun,  
The mysteries of Hecate, and the night:  
By all the operation of the orbs  
From whom we do exist, and cease to be;  
Here I disclaim all my paternal care, 75  
Propinquity and property of blood,  
And as a stranger to my heart and me

. *Mar.*—Injure; spoil.

. *My plight.*—My pledge; my promise.

. *The mysteries of Hecate.*—In mythology (see § III. note 39) Hecate was a goddess who had three distinct offices:—her functions on earth were to preside over hunting, and she was known as Diana; in heaven she was the goddess of the moon, and was known as Luna or Phœbe; in hell she was called Hecate, and presided at all punishments.

. *The operation of the orbs.*—The *orbs* are the sun, moon, and stars. This is an allusion to the old belief in *astrology*, which taught that all our lives and fortunes were determined by the motions of the heavenly bodies. We still say “He was born under a lucky (or unlucky) star.”

*Paternal.*—Fatherly.

*Propinquity.*—Kinship; relationship.



Hold thee, from this, for ever. The barbarous Scythian,  
 Or he that makes his generation messes  
 To gorge his appetite, shall to my bosom 80  
 Be as well neighbour'd, pitied, and reliev'd,  
 As thou, my sometime daughter.

*Kent.*

Good my liege,—

*Lear.* Peace, Kent!

Come not between the dragon and his wrath. 85  
 I lov'd her most, and thought to set my rest  
 On her kind nursery. Hence, and avoid my sight!  
 So be my grave my peace, as here I give  
 Her father's heart from her! Call France; who stirs?  
 Call Burgundy. Cornwall and Albany, 90  
 With my two daughters' dowers digest this third;  
 Let pride, which she calls plainness, marry her.  
 I do invest you jointly with my power,  
 Pre-eminence, and all the large effects  
 That troop with majesty. Ourself, by monthly course,  
 With reservation of an hundred knights, [95  
 By you to be sustain'd, shall our abode  
 Make with you by due turns. Only we still retain  
 The name, and all the additions to a King;  
 The sway, revènuè, execution of the rest, 100

78. *From this.*—From this time.

78. *The barbarous Scythian.*—Scythia was the general name for all that tract of country which is now called Southern Russia. The Scythians were believed to feed upon human flesh.

79. *He that makes his generation messes to gorge his appetite.*—He that is so savage as to eat his own children.

83. *My liege.*—See § III. note 28.

87. *On her kind nursery.*—*Nursery* is here used for *nursing*.

89. *Call France.*—Call the King of France.

95. *That troop with majesty.*—That generally accompany, or go with, royalty.

96. *With reservation of an hundred knights.*—*Reservation* means something reserved, kept back. Lear gives up everything else, but keeps for himself the services of these hundred gentlemen.

97. *To be sustain'd.*—To be kept, maintained.

100. *Revènuè.*—Income; what comes in. In this place, accent the second syllable.

Belovèd sons, be yours ; which to confirm,  
 This coronet part betwixt you. [*Giving the crown.*  
*ent.* Royal Lear,  
 Whom I have ever honour'd as my king,  
 Lov'd as my father, as my master followed, 105  
 As my great patron thought on in my prayers,—  
*ear.* The bow is bent and drawn, make from the shaft.  
*ent.* Let it fall rather, though the fork invade  
 The region of my heart ; be Kent unmannerly,  
 When Lear is mad. What wilt thou do, old man ? 110  
 Think'st thou that duty shall have dread to speak,  
 When power to flattery bows ? To plainness honour's  
 bound,  
 When majesty falls to folly. Reverse thy doom ;  
 And, in thy best consideration, check  
 This hideous rashness : answer my life my judgment, 115  
 Thy youngest daughter does not love thee least ;  
 Nor are those empty-hearted whose low sound  
 Reverbs no hollowness.

2. *This coronet.*—This *crown*. The word *coronet* means literally, an inferior crown, such as a duke or an earl wears.

7. *Make from the shaft.*—Get away from the *arrow*. Lear is speaking figuratively, and means “I am just on the point of ordering you to be punished ; say no more, or it will be dangerous.”

8. *The fork.*—The *point* of the arrow, called a *fork* when it was *barbed* or shaped like a fish-hook. See § IV. note 25.

9. *Be Kent unmannerly when Lear is mad.*—“When the king acts, as you have done, like a madman, there is nothing wrong in my somewhat rude address,”

3. *Thy doom.*—*Doom* is here used for *sentence*, *punishment*.

5. *Answer my life my judgment.*—“I will stake, or risk, my life, that my opinion is right.”

8. *Reverbs no hollowness.*—*Reverbs* is a poetical form of *reverberates*, and means *resounds*. The whole sentence would mean, “Those are not the least loving who talk the least.”

## XXX.

## OTHELLO.

## ACT I, SCENE 3.—OTHELLO ON HIS MARRIAGE.

[Othello, having married Desdemona, daughter of Brabantio, against her father's wish, he appeals to the Duke of Venice, charging Othello with having won his daughter by unfair means, such as the use of charms and the exercise of magic, which were anciently believed in by almost everyone. Othello, being called upon for an explanation, answers in the words which now follow. It should be stated that Othello was a Moorish nobleman, serving in high office in the Venetian army. Besides the persons mentioned above, the only other speaker in this scene is a senator, that is, a member of the Venetian government.]

SCENE: *the Council-chamber at Venice.*

*Oth.* Most potent, grave, and reverend signiors,  
 My very noble and approv'd good masters,  
 That I have ta'en away this old man's daughter,  
 It is most true; true, I have married her;  
 The very head and front of my offending 5  
 Hath this extent, no more. Rude am I in my speech,  
 And little bless'd with the soft phrase of peace;  
 For since these arms of mine had seven years' pith,  
 Till now some nine moons wasted, they have us'd  
 Their dearest action in the tented field; 10  
 And little of this great world can I speak,  
 More than pertains to feats of broil and battle,  
 And therefore little shall I grace my cause  
 In speaking for myself. Yet, by your gracious patience,  
 I will a round unvarnish'd tale deliver 15  
 Of my whole course of love; what drugs, what charms,

1. *Potent*.—Powerful.

1. *Signiors*.—Lords. Pronounce the word *seen-yurs*.

7. *The soft phrase of peace*.—The kind of speech in use among men of peace.

9. *Till now some nine moons wasted*.—For about nine months he had been unemployed.

15. *A round unvarnish'd tale*.—A straightforward story.

- What conjuration and what mighty magic,  
For such proceeding I am charg'd withal,  
I won his daughter.
- l.* A maiden never bold ; 20  
Of spirit so still and quiet, that her motion  
Blush'd at herself ; I therefore vouch again  
That with some mixtures powerful o'er the blood,  
Or with some dram conjur'd to this effect,  
He wrought upon her. 25
- ke.* To vouch this, is no proof,  
Without more wider and more overt test  
Than these thin habits and poor likelihoods  
Of modern seeming do prefer against him.
- l.* But, Othello, speak : 30  
Did you by indirect and forc'd courses  
Subdue and poison this young maid's affections?  
Or came it by request and such fair question  
As soul to soul affordeth?
- I do beseech you, 35  
Send for the lady to the Sagittary,  
And let her speak of me before her father ;  
If you do find me foul in her report,  
The trust, the office I do hold of you,  
Not only take away, but let your sentence 40

*Conjuration.*—The practice of magic, universally believed in at that time.

*Vouch.*—Solemnly declare.

*Some dram conjur'd to this effect.*—Some mixture, or medicine, put together for this purpose, and having its power given to it by magic.

*More wider.*—An instance of a double comparative. See § XIV. note 28.

*More overt test.*—More public proof.

*Thin habits and poor likelihoods.*—The word *habit* once meant *assumption*, the act of assuming. The whole expression is therefore equal to "*weak assumptions and guesses.*"

*To the Sagittary.*—Sagittarius was one of the signs of the zodiac.

*It was the name given to the arsenal in Venice.*

*but.*—Here the word means nothing more than *unfair*.

Even fall upon my life.  
 And, till she come, as truly as to heaven,  
 I do confess the vices of my blood,  
 So justly to your grave ears I'll present  
 How I did thrive in this fair lady's love, 45  
 And she in mine.

*Duke.* Say it, Othello.

*Oth.* Her father lov'd me; oft invited me;  
 Still question'd me the story of my life,  
 From year to year, the battles, sieges, fortunes, 50  
 That I have pass'd.

I ran it through, ev'n from my boyish days,  
 To the very moment that he bade me tell it;  
 Wherein I spake of most disastrous chances,  
 Of moving accidents by flood and field, 55  
 Of hair-breadth 'scapes i' the imminent deadly breach,  
 Of being taken by the insolent foe  
 And sold to slavery, of my redemption thence  
 And portance in my travels' history;  
 Wherein of antres vast and deserts idle, 60  
 Rough quarries, rocks and hills whose heads touch  
 heaven,

It was my hint to speak,—such was the process;  
 And of the Cannibals that each other eat,  
 The Anthropophagi and men whose heads

56. *The imminent deadly breach.*—*Imminent* means *dangerous*; *ready to full*. A *breach* (in warfare) is the act of *breaking* through a wall or other fortification. The expression means "the highly dangerous undertaking."

59. *Portance.*—Conduct; behaviour; manner of bearing.

60. *Antres.*—Caverns; from the Latin *antrum*, a cave. The word has now gone out of use.

60. *Deserts idle.*—*Idle* is used for *barren*; *not put to any use*.

61. *Whose heads touch heaven.*—Whose tops reach the clouds.

63. *Cannibals.*—Men who eat human flesh.

64. *Anthropophagi.*—This word means exactly the same as the word *Cannibals*; it is from the Greek *anthropos*, man; and *phageia*, to eat. See § XXIX, note 78.

64. *Men whose heads do grow beneath their shoulders.*—It was believed in

Do grow beneath their shoulders. This to hear 65  
 Would Desdemona seriously incline;  
 But still the house-affairs would draw her thence;  
 Which ever as she could with haste despatch,  
 She'd come again and with a greedy ear  
 Devour up my discourse; which I observing, 70  
 Took once a pliant hour, and found good means  
 To draw from her a prayer of earnest heart  
 That I would all my pilgrimage dilate,  
 Whereof by parcels she had something heard,  
 But not intently; I did consent, 75  
 And often did beguile her of her tears,  
 When I did speak of some distressful stroke  
 That my youth suffer'd. My story being done,  
 She gave me for my pains a world of sighs;  
 She swore, in faith, 'twas strange, 'twas passing strange,  
 'Twas pitiful, 'twas wondrous pitiful; [80  
 She wish'd she had not heard it, yet she wish'd  
 That heaven had made her such a man; she thank'd me,  
 And bade me, if I had a friend that lov'd her,  
 I should but teach him how to tell my story, 85  
 And that would woo her. Upon this hint I spake;  
 She lov'd me for the dangers I had pass'd;  
 And I lov'd her that she did pity them.  
 This only is the witchcraft I have used;  
 Here comes the lady; let her witness it. 90

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Shakespeare's time that there was such a race; Sir Walter  
 Raleigh mentions them in his *Discovery of Guiana*, 1596.

3. *Dilate*.—To tell in a *lengthy* manner; to make a long story.
4. *Parcels*.—Small disjointed portions.
5. *Intently*.—Used for *attentively*.
6. *Passing*.—Surpassingly, exceedingly. Cf. :

"A man he was to all the country dear,  
 And *passing* rich with forty pounds a year."

*Deserted Village.*

7. *And that would woo her*.—The man who could tell such a story as  
 Othello's could *win* her for his wife.  
*That she did pity them*.—*That* is used for *because*.

*Enter DESDEMONA and attendants.*

*Bra.* Come hither, gentle mistress;  
Do you perceive, in all this noble company,  
Where most you owe obedience?

*Des.* My noble father,  
I do perceive here a divided duty; 95  
To you I am bound for life and education;  
My life and education both do learn me  
How to respect you; you are the lord of duty;  
I am hitherto your daughter; but here's my husband,  
And so much duty as my mother showed 100  
To you, preferring you before her father,  
So much I challenge that I may profess  
Due to the Moor my lord.

*Bra.* God be with you! I have done.

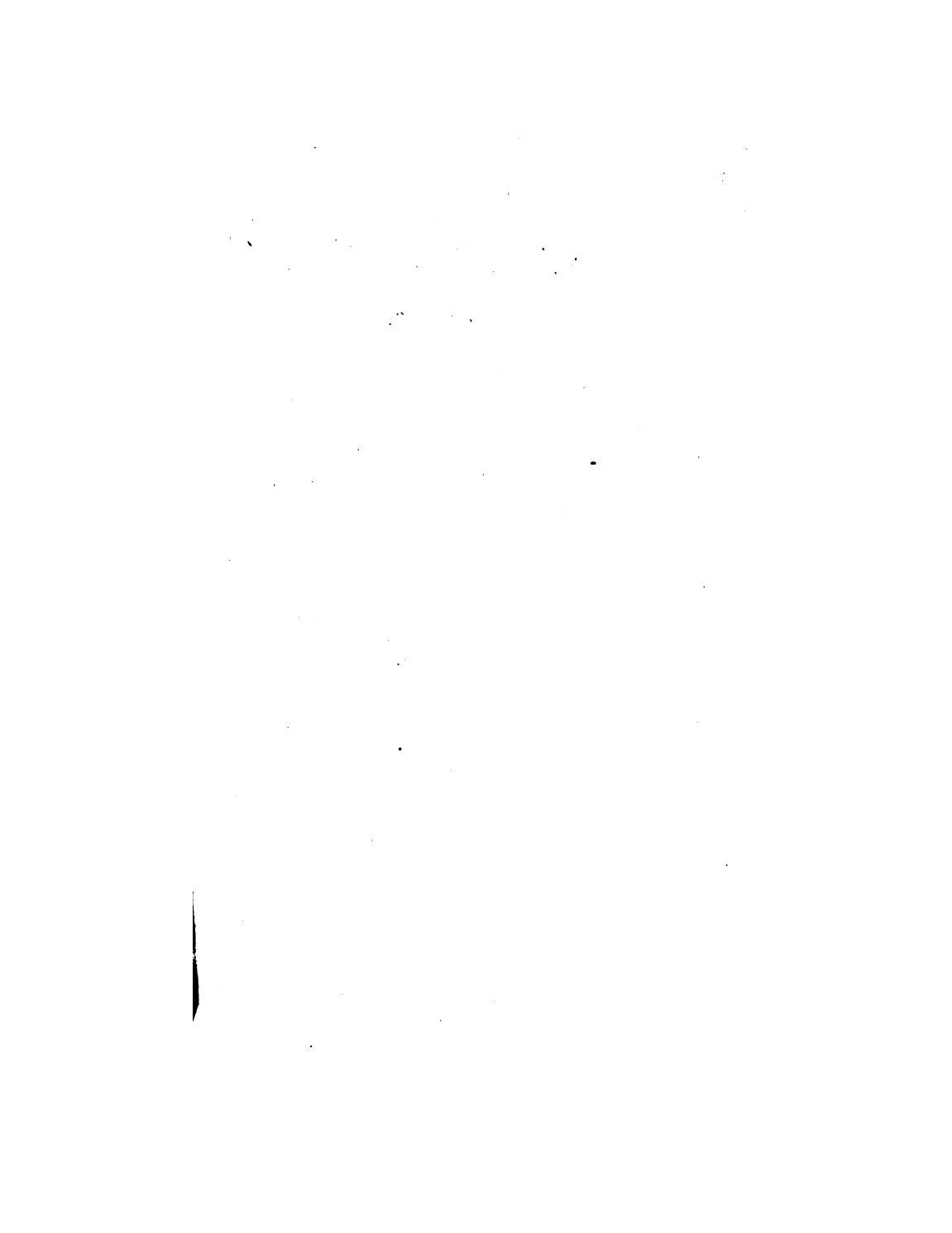
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97. *Learn me.*—Used for *teach* me. This was the former meaning of the word, but it should now be avoided.

98. *The lord of duty.*—The master, or owner, of my duty.

THE END,

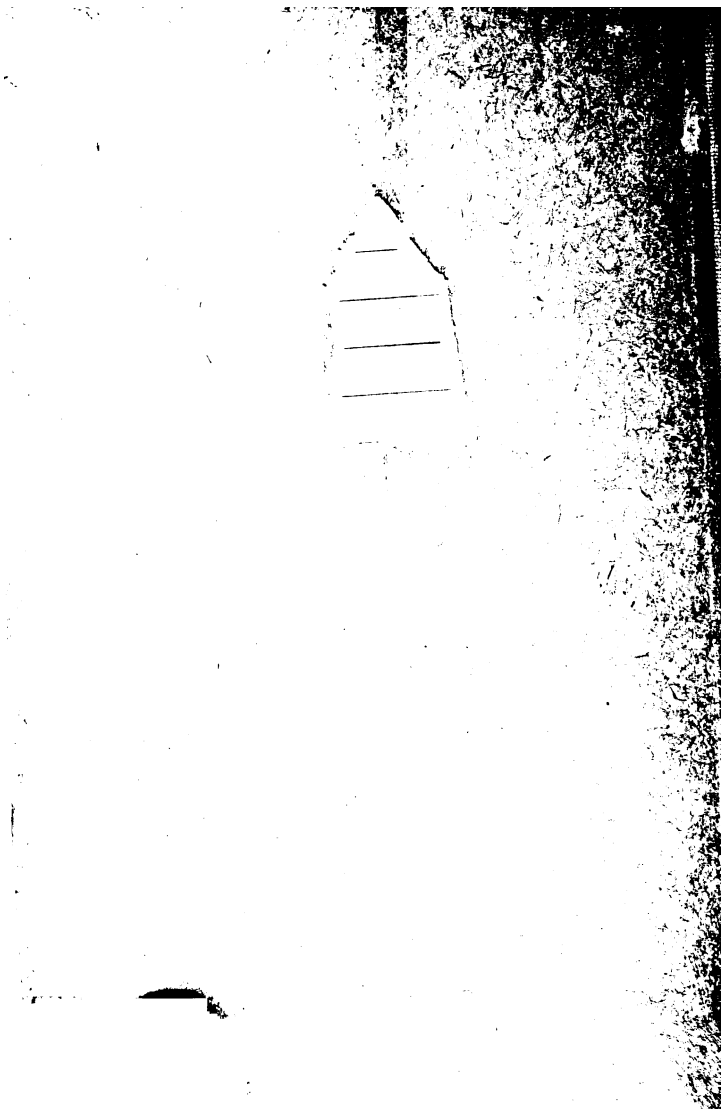
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